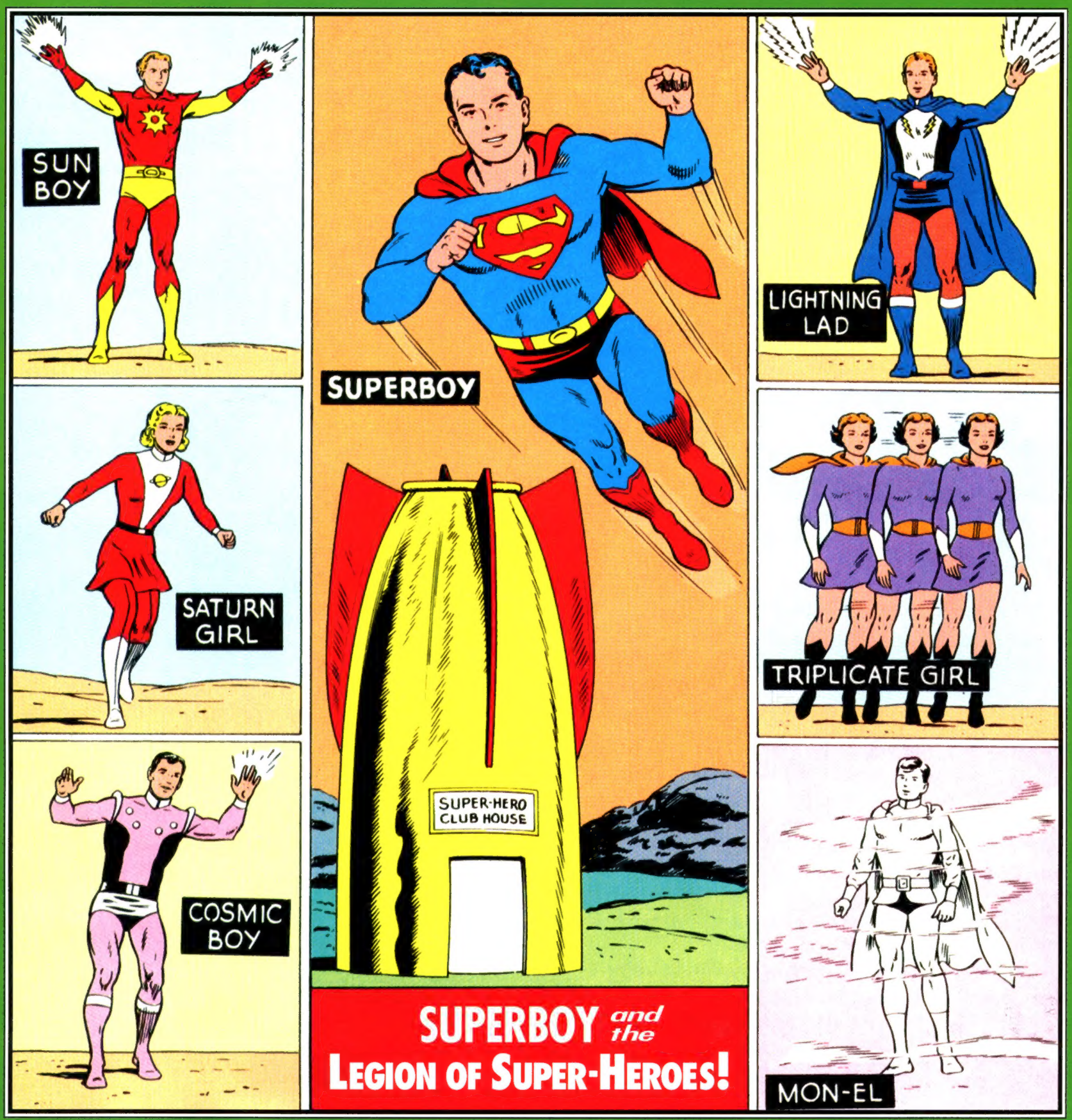
The Magazine for Advanced Comic Book Collectors

COMIC BOOK MARKETPLACE

No. 57
March 1998



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THE MAN OF STEEL!

Atom Man Vs. Superman, 3-sheet movie poster. 1950. Starring Kirk Alyn and Lyle Talbot. Restored, linen-backed $10,000

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Clark Kent Action Figure, Kenner 1986. Mail-in premium from Super Powers Series III. Articulated limbs! Complete with box $100

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#293	FN	$49	#103	FN	$16
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color touchup			#105	FN	$16
#300	G/VG	$81	#106	FN	$16
#301	F/VF	$83	#107	FN	$16
#302	VG/F	$30	#108	FN	$16
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#305	FN	$41	#111	FN	$16
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#309	FN	$33	#115	FN	$16
#310	VG	$19	#116	FN	$16
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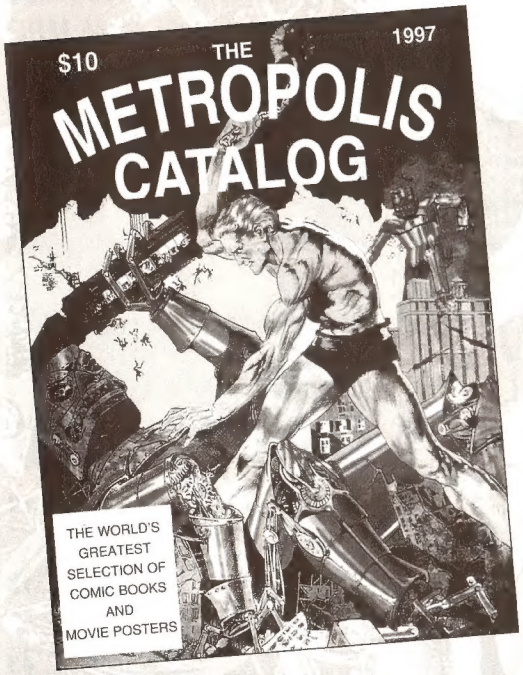

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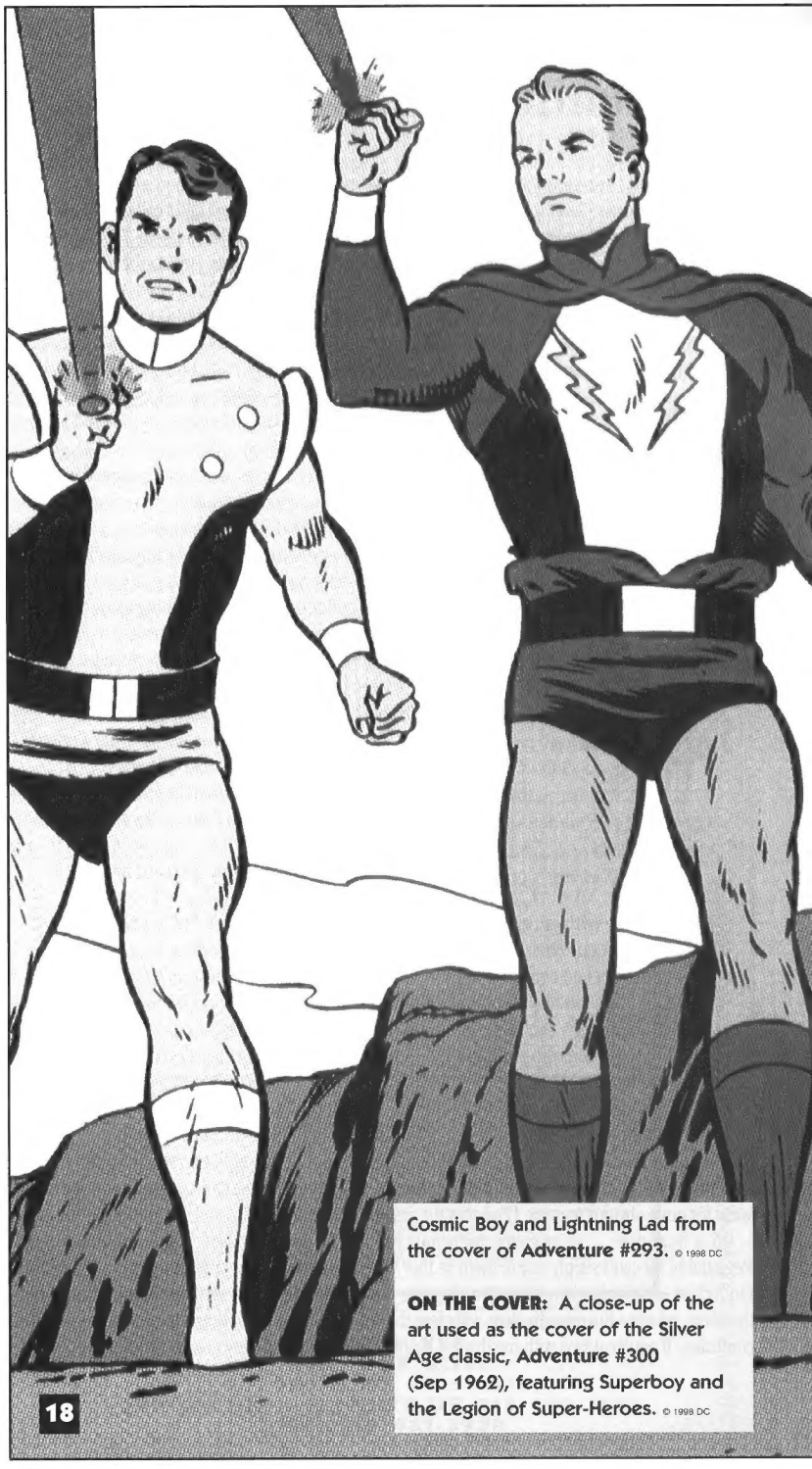
Issue Number #57, March 1998



Cosmic Boy and Lightning Lad from the cover of **Adventure #293.** © 1998 DC

ON THE COVER: A close-up of the art used as the cover of the Silver Age classic, **Adventure #300** (Sep 1962), featuring Superboy and the Legion of Super-Heroes. © 1998 DC

Convention Editions?

Recently I've received quite a few inquires regarding the *CBM* "convention editions" with alternate covers. Several dedicated (perhaps fanatic is a better word) *CBM* collectors have asked me for information about all the variations, which I have supplied to them. To keep the playing field level, I'm using the "Letter from the Editor" space this month to provide the same information to everyone else.

Let me also say that I realize this info may be of absolutely no interest whatsoever to many... so if you're in that camp, please feel free to stop reading at this point and move on to something way more informative like Pat Calhoun's column or the Curt Swan article... you won't hurt my feelings one bit.

I also realize that most *CBM*ers don't give a flying fernando about the cover anyway... they just want to read what's inside. That said, here's the scoop.

Periodically, we print extra copies of a certain issue and give them away at conventions as promotional items (we also created a special edition of *CBM* #34 for the Carl Barks birthday party). Sometimes we use the same graphic on both covers, just adding a balloon or star (or changing the candy stripe at the top) to say "special convention issue" or "Special Comic Con Issue" or something along those lines. We also delete the price on the convention edition and replace it with the phrase "not for sale" since, of course, they're intended to be free promotional copies. (It's important to note that the rest of the magazine is IDENTICAL, only the cover is different.)

But on six issues (five convention issues and the Carl Barks Birthday Party issue) we used a completely different graphic on the cover. To help sort all this out, I've created the following checklist of issues with alt covers that I hope will clear up the many questions. The six with "different cover graphic" are marked DCG, all the rest have the same graphic as cover "a" with additions as noted.

CBM issues with alternate convention covers & cover "b" notations

#25 - Chicago Con corner ribbon (same graphic)
#26 - San Diego Con corner ribbon
#34 - Carl Barks Birthday Party Issue (DCG)
#37 - Chicago Con & San Diego Con issue (DCG)
#41 - Las Vegas Con corner triangle
#42 - Las Vegas Con issue (DCG)
#44 - Wonder Con Issue (DCG)
#46 - Wonder Con corner star
#47 - Wonder Con Issue (DCG)
#48 - Chicago Con corner star
#49 - Chicago Con corner star
#50 - San Diego Con Issue (DCG)

Now if you turn to the inside back cover of this issue, you'll see reproductions of the six "DCG" issues. Some of them are kinda neat... a few I'd like to forget about... as you'll soon see. Interestingly, a few of the alt or "b" covers were originally planned as the "a" cover. At the last minute they were switched... some for quite obvious reasons. (This was the case with issue #42 for instance.)

On a final note... we've gotten numerous requests for back numbers of the convention issues. Regrettably, we can't supply any of them as they were all given away... as planned... at conventions. (In fact we even had to borrow back an issue to create the graphics for the inside back cover.) I hope the above info and the reproductions will clear the air regarding this topic and eliminate any potential confusion. If you've stayed with me this far, thanks for reading and see you next issue!

Gary

Gary M. Carter, Editor

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Skywald Chillers

Thanks to Mike Howlett for his article in CBM #55. It's about time the stylish Skywald titles were recognized as a significant chapter in horror comic history. The early Skywalds were OK, but things really took off when horror-mood master Alan Hewetson came on board. Much of Skywald's appeal can be attributed to the macabre writing and editing acumen of "Archaic Al." Among my favorites is "I Am Dead: I Am Buried" from Nightmare #12, an amazing tale duly praised by Mr. Howlett. And who can forget such gruesome gems as "Satan's Cellar" and "The Funeral Barge" from Nightmare #10. Nightmare #18 boasts classic cover art courtesy of JAD, as well as concise but memorable chillers like "The Werewolf," "The Creep" and "The Ancient One." Howlett notes that Skywald was founded by Sol Brodsky and Israel Waldman. Back in the '60s Sol Brodsky (1923-1984) served as Marvel's production manager, and his lengthy comic book career is recounted in detail in Marvel Age #22 (January 1985).

Timothy M. Walters, Oklahoma

Split down the spine

I haven't written in a while but I wanted you to know that I have enjoyed your recent issues immensely. Your latest issue with the emphasis on Fawcetts was great but I wish Pat S. Calhoun would have written more in depth on the life of Mac Raboy. I have a question that I would like to throw out to fandom-at-large. I recently purchased a GD copy of Batman #50 and the book looks good except the cover is completely split down the spine, and separated from the book. Is there any way that I can mend the cover back together and reattach it to the book without spending a fortune? I have no intention of selling the book, therefore, it is only for my satisfaction.

Thanks again for the best comic-related magazine ever!

Eric G. Blackmore, Tennessee

Fred MacMurray Marvel

Enclosed, please find my personal check for another 12 issues of CBM. My personal highlight from issue #55 was Alex Ross' rendition of the Marvel Family on pages 30 and 31. It is common knowledge among fans of Captain Marvel that C. C. Beck based the character on actor Fred MacMurray, but I believe that this is the very first time that fandom is shown what Mr. MacMurray would look like in costume. Beautiful rendition, Alex.

Responding to Mike Weng's letter regarding the "penultimate" cover to Superman #53, may I suggest the word "superb" to describe (in my opinion) the greatest Superman cover of all time.... Keep up the great work.

John Mlachnik, Minnesota

Non-existent

Ran across a back issue of CBM with Michelle Nolan's piece on non-existent comics. FYI then, I have a notation that Hand of Fate #26 and Hooded Horseman #24 exist. However, I haven't actually seen them for a while (I'm in disarray, you might say). I'll confirm whenever I stumble across them; in the meantime Ms. Nolan may entertain her faith to whatever degree she wishes about my word.

And oh yes, I enjoy her writing, Michelle, you are one sharp and enthusiastic lady.

Jack Shadovian, Massachusetts

Cents vs. pence?

Wonderful publication, I enjoy it each and every month. I was eight years old when I first came in contact with American Comics, distribution in this country had just started with comics dated November 1959 and I was hooked and have been collecting for almost forty years. Now a question has risen in this country regarding the difference in value between cents and pence copies of the same book.

As a certain amount of Marvels were printed for this country with nothing altered but the price box and the date removed from the front cover, is there any difference in value?

Reading the article on Marvel cover price variants prompted me to write this letter as is seems Americans do not highly regard British pence copies and look on them as some sort of reprint.

The fact is both editions were printed in America on the same paper on the same machine on the same day, just the price place on

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#42 Most Collectible Comics, Joe Kubert
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#55 Superman vs. Big Red Cheese, Skywald Horror, Fawcett's Nickel
#56 Denny O'Neil, Adams, and Shadow

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the cover being altered sometime during the print run.

As mentioned in the article, if you look at the bottom of the inside splash page of any of these British editions you will see exactly the same as the US copy, printed in the USA, the date and the cover price of ten cents, not ten pence. Does this difference make them almost worthless on the American market or just simply cover price variants worth the same or maybe more?

DC adopted a different policy of changing nothing at all but the books being pence stamped when arriving in this country.

Why do Americans dismiss these books especially as there are so many high grade copies over here? I would love to know.

P.S. From 1964 on, Marvel even replaced the date box leaving nothing but the price plate as a difference.

Steve Williams, Cardiff, Wales

Fox & Fawcett

CBM #55 was another great issue. What prompted me to write was Peter Klee's article entitled, "Protecting the Ownership of a Legend."Peter writes, "This article traces the legal battles brought by DC against two of its computers for plagiarizing the Superman concept." He later writes, "In late 1939, Fawcett Publications, Inc. developed its own version of Superman...."Plagiarism is defined as, "To steal and use the ideas or writings of another as one's own."

I have no argument with the idea that Victor Fox copied DC's Superman with the intent to plagiarize. According to various published interviews Victor Fox had a reputation for being disreputable and dishonest. In fact, Wil Eisner depicted the entire "Wonder Man" episode in his self-biographical graphic novel, "The Dreamer." However, I feel really uncomfortable tossing C.C. Beck, Otto Binder, etc. in with the likes of a Victor Fox. Admittedly, there would have been no Fawcett Captain Marvel without DC's Superman.

There also would never have been a comic book industry without DC's Superman. Or at least one resembling the Golden Age of comics as we now define it.

It seems to me that the difference between Fox and Fawcett was that Fawcett, as well as the multitude of other publishers of the day, adopted the superhero concept only, where Fox intentionally plagiarized DC's Superman concept.

John Coates, Georgia

Mark Evanier Writes

Your February issue was splendid, as always...chock full o' good funnybook history stuff. But a teensy error was made once, not twice, and I'd like to call everyone's attention to it. (It's also the only mistake I found in Les Daniel's fine book on the history of DC Comics.)

The error is in the statement, made in two articles this month, that when Dick Giordano became an editor at DC, he brought Steve Ditko over from Charlton. In truth, Ditko was there first: The first Showcase appearance of The Creeper, plotted and drawn by Ditko, was edited by Murray Boltinoff, a few months before Mr. Giordano joined DC. Dick, in fact, told me that he got the job in part because Ditko had been asked about him and had given a strong recommendation.

And I notice that my pal Denny O'Neil, who took over the dialogue on The Creeper when he got his own book, doesn't know who scripted the first one. It was the late Don Segall — for years, a mainstay of Charlton and Dell Comics, rarely getting a credit. Don became a successful TV writer and producer, and his Creeper job may well have been his final comic book script. He was a talented writer and a wonderful fellow... and if anyone wants to know what Don was like, rent an Alan Alda movie called "Sweet Liberty." Alan and Don were close buddies and the character played by Bob Hoskins in that film was based on Don Segall. In fact, Hoskins even moved in with Don for a time to study him and perfect a rather flawless imitation.

Lastly, someone in your letter page asked

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about Jack Kirby's contribution to the first issue of Daredevil. Yes, that's Kirby penciling on the cover. I believe Jack did some early sketches of the character and that one was inked by Everett and used as that cover. What else, if anything, Jack contributed to that first issue is one of those mysteries that will probably never be solved. Stan Lee doesn't think Jack did anything on the issue and Bill Everett gave conflicting versions in different interviews.

This is the kind of thing that drives us historians mad... and makes us all the happier that magazines like Comic Book Marketplace are ferreting out history. Keep doing this.

Mark Evanier, California

Panther Prototype

Enjoyed CBM #55, as I do all issues. In particular the article on the Panther Prototype by John Plauche brought a smile to my face. Although I believe most of the "prototype" finds are bogus, it was nice to see an article by John. And one can certainly see where the current Panther was borrowed from the villain in "Two Gun Kid." John is a wonderful person, truly engrossed in comics history. He has a wealth of knowledge of Silver Age material and I am glad to see he is sharing it with all.

Jay Higgins, Louisiana

Old time comic shows

Read Bart Bush's letter in CBM #55 with interest. I agree with him that the "comic" shows have become over saturated by media merchandise and newer products instead of a room full of "cool old stuff" like it was in the good old days. Today, we are faced with tables and tables of created collectibles and the current flavor of the month. I got sick of it too, so I decided to do something about it.

Last year I formed Seattle Pop Productions, a company created to produce The Seattle Comic Book, Pulp and Graphic Collectibles Show. The concept is based on all those old shows we used to go to back in the '70s before they got polluted with today's hype material. Seattle Pop Shows emphasize the vintage aspect of comic books, related pop culture collectibles and pulp magazines.

We admittedly stack the "dealer deck" by inviting dealers who specialize in vintage material, and greatly discourage the display and selling of anything from the last decade or so, including Magic cards. Dealers from five different states and Canada were in attendance at our first show in June 1997. It was a small show with about 25 dealers tables and an attendance of a little over 200. The wonderful thing about it wasn't the numbers at the door but the cash flow at the tables.

One dealer told me it was the best show he had ever done in Seattle. Another said it was the best one he had had in over two years. A customer told me it was the first comic show he had ever been to where there was something interesting to look at at every table. Another Golden Age collector, who usually can "do" a 100 plus table show in about 90 minutes, spent over 3 hours "doing" my 25 table show. Virtually every dealer made good money, which means that the customers found a lot of items for their collection.

We hold the show at the Seattle Center (in the "shadow" of the famous Space Needle) twice a year, with room for about 60 tables. We tie it in with the Portland show (holding it the day before so dealers can do both shows the same weekend). Our next show will be February 21, 1998. And although Seattle Pop is designed to draw serious collectors without a guest, this time around we are honored to have as a special guest, Murphy Anderson, in his very first Washington state comic show appearance. For information or a flyer for the show write: Seattle Pop Productions, PO Box 30183, Seattle WA 98103.

David Smith, Washington

Dent in your wallet

Just finished perusing the Guide Update and I'm very happy to note the drop in Silver Age Marvels (especially Avengers & Sub-Mariner). Finally the Guide is reflecting some reality.

I look forward to reading CBM each month to learn of more books I'll never own (sigh). This issue seemed to focus more on Silver Age books (Spidey, DD) which is just fine with me. One thing that's always bugged me about certain dealers is the snubbing I sometimes get when I request to see late '60's Marvels. Why on earth would I want to see Golden Age Timelys or super-expensive high grade key books when I can't afford them. I normally collect Spider-Man, but after getting down to issue #10, the high prices have forced me to collect elsewhere, although it's nice to see a Spidey #1 in GD for the more reasonable price of $700.

After having a baby (my wife that is) my money flow has slowed to a trickle. For a while I was depressed by the fact that I could no longer afford a $200 comic, a $50 book is now a stretch! So I started buying inexpensive books—high grade late '60's Avengers and Subby are very cheap and I love John Buscema's art—be nice to see a retrospective on his career in CBM.

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Anyhow, after getting caught up in condition and market value for so many years, I completely forgot how good and entertaining comics are and you don't have to spend a bundle to do it! So, although it's nice to read about Captain America Comics #1 and whatnot it would be nice to see some articles on all the great comics out there that don't put such a dent in your wallet.

Wayne Hendry, Winnipeg, Canada

Prince Valiant

Enjoyed Mark Magarity's article on Prince Valiant collectibles in CBM #51. If there is ever a second printing of A Prince Valiant Companion, I'll be able to expand the collectibles list thanks to his research. At the same time, I was sorry to see that my own three Prince Valiant volumes, in the American Epic series, were not included in the checklist. I realize that he was concentrating on the '50s, but the three books from Manuscript Press are the only reprints that preserve the original size and full color of the Prince Valiant strip.

Rick Norwood, Tennessee

Price Variants

In CBM #51 there was an article by Jon McClure on price variants. I have discovered two more: the first is Fantastic Four #171, June 1976—3 months before the jump to 30¢ in FF #174. I was surprised by it because in June the Marvel price has (STILL ONLY 25¢) and the other one looks out of place with the 30¢ on it.

The second is a variant that's not from Marvel in the '70s… it's from Dell in 1957! As you can see from my photocopies, Dell tried a 15¢ in April 1957 on New Funnies. It must have been a dud because they didn't move the price to 15¢ until the first part of 1961. So Marvel didn't have a first on price testing the market. Keep up the great work. I really enjoy your magazine.

Rod Matlack, Colorado

Infantino please

Any chance of an Infantino interview/issue? His stature as a great artist let alone as DC's publisher logically should put him at the top of the list of potential interviewees.

Wesley Voyles, North Carolina

Seldom afford

CBM is a terrific magazine, even for those of us who can seldom afford many of the Golden or Silver Age treasures so lovingly detailed. Thanks again

Don Hutchison, Toronto, Canada

Don Maris Writes

Read with great interest Steve Carey's article on nickel comics in CBM #55. Over 25 years ago, I purchased a large number of what I call Comic Announcements. These were from the late '30s and the '40s and were only sent to distributors not to retailers. The announcements consisted of one-page announcements of new comic books with the cover of the comic on one side and info about this new "wonderful" comic on the other. Some of the announcements were very elaborate and expensive. Many of the better ones were from Fawcett Publications. There were announcements of Whiz #1, Master #1, Nickel #1 and others.

The best one to my eye was the Nickel #1 Announcement. It consisted of a large silver nickel which opened to show on the left side a pull down calendar showing three months. The other side had the cover of Nickel #1 which opened up to tell Fawcett's plans for this great idea of a 5¢ comic. The calendar and the written info stated that the comic would be issued once a month until it took hold and then changed to every other Friday and eventually it would come out every Friday.

Apparently, the powers that be at Fawcett were so carried away with the concept of this new comic that they decided to start issuing the comic every two weeks instead of allowing it to naturally take hold once a month.

I wonder if Nickel would have survived if Fawcett had used the extra time of a monthly issue to find out what the comic buyers wanted. Many early issues of comics were changed when the publishers realized that some stories sold and others did not.

A few years ago, I sold my announcement collection to a large collector. You might consider digging through that collection to get more story ideas and to show some extremely rare, early comic material.

I really enjoy my subscription to your great mag. Keep up the good work.

Don Maris, Texas

Type 2 Captain Marvel

CBM #55 proved to be another great issue. As a result I find myself once again dropping you a line. Let's see what to comment on first…how about Superman vs. The Big Red Cheese by Joseph Kary. A well done article and I thought you might enjoy a bit of info on the following…the creation of Supergirl. Years ago when I interviewed Otto Binder he mentioned what a laugh he had creating Supergirl. Back when he was working for Fawcett an editor at National was ribbing him about Mary Marvel. This editor, who shall remain nameless, told him Mary Marvel was a stupid idea and that the character would go nowhere. Years later, when Otto went to work at DC he was asked to create Supergirl. Sensing the irony in this request he joked about the fact a female version of Superman was a stupid idea and that the character would go nowhere.

I enjoyed once again reading the article on the Fawcett figurines by Ron Menchine. I strongly disagree with his assessment of the type 2 Captain Marvel figure. I've owned complete sets of the plastic and syrocco figures and sold this one a number of years ago because it was the lesser of the two Captain Marvel figures. The face and body on the type 1 Captain Marvel is far sharper. Also the face on the type 1 has a shiny coating à la the kind used on the King Features set of figures. The paint job on the type 1 is also very superior. Although the paint job does vary on this figure. Since I've been collecting I've owned three of these figures. Two of them had the neck chain of Captain Marvel's cape painted gold like his cape. One of the three did not and I've seen photos of others that this chain was painted red like Cap's body. I guess it was just a matter of how interested the painter was in doing the product on a given day. I kept the mint Captain Marvel, with the gold neck chain, along with the two type 2 Mary and Jr. figures and they look quite striking with my complete King Features syrocco set. The type 1 Captain Marvel also is a true syrocco and has weight to it. The type 2 figures are made out of a lighter weight material and their flat flesh faces just don't come up to the beauty of the type 1. Of the syrocco figures made, the Captain Marvel type 1 syrocco is one of the most beautiful produced… followed closely by the seated Geppetto figure.

On the various mentions of Mac Raboy on Captain Marvel Jr., I again quote Otto Binder. Raboy was more interested in doing these shots of Jr. floating through ethereal backgrounds. His use of photostats was unequaled. If you really want to check out how much Raboy used stats, try to locate the Alan Light's Special Edition Series of reprints of Mac Raboy's Captain Marvel Jr. When you see all those stories, one right after the other, you notice the reduced and enlarged figure shots repeated over and over. Raboy also flipped a figure to fit a particular scene. He uses cover art a lot in interior scenes.

Of the original Raboy Captain Marvel Jr. interior art I've seen and owned, almost all the Jr.

shots were stats. Everything else was original. I remember being somewhat disappointed when I saw the original splash page of Master Comics #27. Captain Nazi was original, but the flying figure of junior in the lower panel was a photostat. Raboy's work on The Green Lama was another matter. The page I used to own was all original and the Lama was in every panel. Besides the few covers I've seen of Captain Marvel Jr. that are original, the only other art of Jr. I've seen that was original was a Jr. model sheet I sold several months ago. The drawback of that sheet was that it only had facial shots...no figure work. Still it went for a hefty price.

In closing, here's a little game you Raboy Captain Marvel Junior collectors can play. How many times was the cover shot of Jr. from Master Comics #23 used besides the interior splash page? You have to have a collection of Master Comics to play this game of course, but I think you'll find Raboy's use of stats interesting and extremely creative.

Martin L. Greim, Massachusetts

More Atomic Stuff...

CBM #46 was a spectacular issue. The cover gallery really showed the striking detail placed in each of these issues by their atomic artists. The articles by Michael Naiman and Robert Beerbohm were very informative and well researched. I was hoping to see a list of atomic issues to compare against mine, but there wasn't one. I'll share my list–hopefully, I found them all.

Atomic covers: Action Comics #61 and 101, Adventures of Rex #11, Air Ace vol. 3 #2, Astonishing #5, Atomic-Age Combat (1952) #2, Atoman #1, Atomic Attack #5, Atomic War #1 and 3, Beware #10, Black Cat Mystery #35, Captain Marvel Adventures #66, Captain Marvel Jr. #53, Donald Duck's Atom Bomb NN, Forbidden Worlds #14, Fightin' Navy #74, Frontline Combat #13, G.I. Combat #32, Picture News #1, Picture Parade #1, Picture Stories from Science #1, Real Fact Comics #15, Real Life Comics #27, Science Comics (1946) #1, Showcase #23, Spaceman #4, Spy Cases #8, Strange Adventures #226, T-Man #20, True Comics #47, Weird Fantasy #14(2), Weird Science #5 and 18, Whiz Comics #82 and 150, World War III #1.

The next list documents subject matter dealing with the atom:

Airboy Vol. 8 #3, Atomic-Age Combat #2-5 and (1958) #1a and (1959) #3, Atoman #2, Atomic Attack #6-8, Atomic *(Continued on page 75)*

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Conan #5	NM		$60
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Detective Comics #381	NM		$32
Detective Comics #371	NM		$45
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Fantastic Four #78	NM+		$48
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Fantastic Four #75	NM+		$48
Fantastic Four #74	NM+		$48
Fantastic Four #70	NM+		$57
Fantastic Four #68	NM+		$57
Fantastic Four #65	NM+		$57
Fantastic Four #55	NM	$75	$90
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Fantastic Four Annual #3			
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Ghost Rider #2	NM+/NM-		$32
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Hulk #105			$52
Hulk #102	NM-	$150	$130
re.Origin			
Jonah Hex #1	NM+		$25
Korak #1	NM+	$45	$70
Mad #24	FN+	$276	$360
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Man from U.N.C.L.E. #1	VF+/NM	$135	$100
Marvel Feature #2	NM+/NM-		$33
Marvel Feature #3	NM+/NM-		$33
Marvel Premiere #2	NM+/NM-		$27
Marvel Premiere #15	NM+/NM-		$40
Marvel Spotlight #5	NM	$110	$90
1st Ghost Rider			
Marvel Super Heroes	VF/NM	$100	$90
1st Capt. Marvel			
Marvel Team-Up #3	NM+		$42
Marvel Team-Up #4	NM+		$52
Marvel Tales Annual #2	NM-	$80	$115
Reprints X-Men,Avengers & Doc Strange Origins			
Mister Miracle #1	NM-		$30
My Greatest Adventure #80			
1st Doom Patrol	NM-	$350	$530
New Gods #1	NM		$45
Night Nurse #3	NM		$29
Not Brand Echh #1	NM		$35
Phantom Stranger #1	NM-		$50
Shadow #1	NM+/NM-		$25
Showcase #30	NM-	$680	$730
Origin:Aquaman			
Showcase #32	NM-	$376	$280
Aquaman			
Star Trek #4	NM/NM-	$185	$100
Star Trek #5	NM-	$185	$100
Star Trek #8	NM-	$150	$80
Strange Tales #89	NM		$1,100
Fin Fang Foom by Jack Kirby Scarce!			
Strange Tales #129	NM		$55
Strange Tales #155	NM		$46
Strange Tales #157	NM		$40
Strange Tales #167	NM		$50
Sugar & Spike #99	NM+		$32
Submariner #5	NM+		$35
Submariner #7	NM+		$35
Submariner #12	NM+		$25
Tales of Suspense #17	NM	$230	$190
Tales of Suspense #48	NM/NM-	$220	$360
Tales to Astonish #36	NM-	$550	$450
3rd Antman			
Tales to Astonish #41	VF/NM-	$215	$180
Tales to Astonish #42	VF/NM-	$215	$180
Tales to Astonish #44	VF/NM-	$240	$360
1st Wasp. Scarce!			
Teen Beam #2	NM+/NM-		$40
Warlock #1	NM+		$25
Weird War Tales #1	VF/NM	$50	$120
X-Men #94	NM/NM-	$400	$420
1st new X Men			

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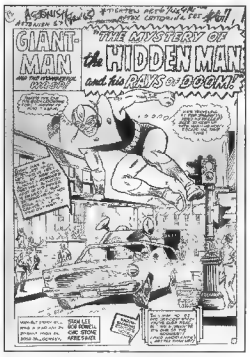

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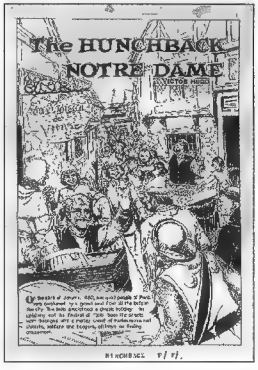

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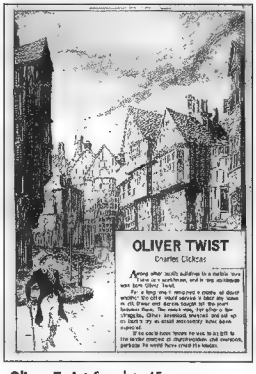

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Xela's Zenith!

By Pat S. Calhoun

Like many creative giants Alex Schomburg has a split personality. The man who mastered the art of the panorama "three-ring circus with a cast of thousands" comic book cover during World War II went on in the post-War years to perfect an airbrush cover technique that brought vivid four-color life to science fiction and jungle images of stunning simplicity. Working on Better's four pulp-inspired titles: *Exciting, Startling, Thrilling,* and *Wonder Comics*—titles which had carried many of his war covers—Schomburg's airbrush covers, often signed "Xela," began in 1947 and ran through 1949 when Better, having canceled *Startling* and *Wonder,* refurbished *Exciting* and *Thrilling.*

Since Better was a major pulp publisher, they were well aware that the old pulp "space opera" style of SF was on the wane. Despite that, the latter issues of *Startling* and *Wonder* (the two SF cover comic titles) were the best of the run. The marketplace seems to have elected *Startling* #49's "robot" cover as the champion of the series, with some justice, but several others of the run (#47-#53) are also superb.

Startling was actually an anthology title with a science fiction strip, Lance Lewis, Space Detective, holding the cover slot. Rounding out the mix were Tygra—a jungle heroine with super strength, the Fighting Yank—a costumed hero who's aided by the spirit of his Revolutionary War ancestor, and Jefferson Jones—a teen humor strip.

Startling #48's (November 1947) cover is a marvel of glorious absurdity as space hero and space woman meet alien space goons on the moon. The young woman is—of course—dressed more for a day on the beach than for the airless frigidity of the lunar surface, and the aliens are classic BEMs (bug-eyed monsters). The design is really far from simple, but the economy of linework and the airbrush coloring add up to a luminous clarity.

Inside, Tygra's super strength helps her take on a mad scientist who transplants the brains of natives into gorillas and vice versa, creating two kinds of ape-men. Then, Lance Lewis stops an invasion by some really ugly "space gypsies," a weird sort of crocodile-men.

The Fighting Yank—no matter what the plot—would always get into a jam and need to be rescued by his ghost-ancestor. Fortunately, Jefferson Jones follows with some light-hearted entertainment as Jeff tries to land the role of Romeo in the school play so he can act alongside Nancy, his real-life Juliet. The Golden Age anthologies jumped from genre to genre, offering a wide spectrum of fictional worlds under one cover.

Startling #50's (March 1948) cover again showcases Marna, Lance Lewis' partner. In another situation that flaunts some of the realities of a "space walk" Marna leaps

Schomburg's canny use of perspective gives a dynamic quality to Startling #50's (Mar 1948) outer space cover as Marna jumps from the vessel of her ill-intentioned interplanetary hosts.

Lance and Marna get caught in a crowd of tentacled aliens on Xela's magical cover that marked the last issue of Startling (#53, Sep 1948).

away from the clutches of her captors on an alien spaceship. Nonetheless, Schomburg's staging is so flawless that an esthetic rightness overwhelms any lapses of logic.

On the story side of the cover: Tygra bumps into the descendants of a lost Roman expedition from Caesar's day in "The Phalanx of Fear." It's fun—she routs their attack with a pistol since these sheltered souls have never seen firearms. This issue also features an episode of the Sea Eagle series, Better's resident guardian of the pirate-infested sea-lanes of yore. It's hearty stuff, with charming period art by Charles Quinlan.

The Lance Lewis entry is one of the best, "The Amoeba Men," in which many vaguely humanoid one-eyed blobs get ray-blasted. And Jefferson Jones grapples with the problem of being broke as Nancy's birthday approaches in a modestly amusing yarn that gently caps an outstanding issue.

In the last issue (*Startling* #53, September 1948) Xela created a masterpiece to celebrate Lance and Marna's final cover appearance. The little tentacled aliens are so richly charactered and textured—one can get drawn into this cover for a good long while. The contents are strong as well; Tygra waxes fantastic in her last outing, an SF extravaganza called "The Stone Man From Space."

Lance Lewis closes out his series with his finest story. A new artist took over the drawing and transformed a run-of-the-mill narrative into rococo gorgeousness. And Jefferson Jones bows out in style—in a tale where a talking dog helps Jeff study for a tough math test.

A rocket, a raygun, and Marna menaced by little green men are spectacularly rendered on the cover of Startling #48 (Nov 1947) in the pulp tradition. The publisher served Alex Schomburg (Xela) well by not cluttering up his classic Sci Fi covers with blurbs and boxes.

This jam-packed final issue also chronicles the rapid rise and faster fall of Pretty Boy Floyd. Wrapping things up is a rousing eleven-page Sea Eagle, drawn in that old-fashioned Quinlan style that was an immense contribution to the Golden Age.

The last issue of *Wonder* was #20 (October 1948), while *Exciting* put cowboy heroes on the last three covers and lasted through #69 (September 1949). *Thrilling* started using western covers as well and eventually adopted all-western contents and survived through #80 (April 1951). Around that time Better regrouped their comics forces and metamorphosed into the Standard imprint. They started up a number of horror titles (all began with #5) with well-told tales illustrated by such talents as Alex Toth and Jack Katz along with Better veterans like Artie Saaf and Ralph Mayo.

It's too bad that none of the publishers of science fiction comics in the early 1950s utilized Schomburg as a cover artist. Perhaps the pulpy perfection of Xela's space opera airbrush classics on the last seven *Startling*s and the last eight *Wonders* made publishers associate him with a style whose day was done. Alex did do some covers for SF digests in the 1950s, but never again would his masterly staging and anatomy combine with his awesome affinity for sci-fi concepts to produce covers for four-color fantasy, as they did on the wonderful and startling covers he created for *Wonder* and *Startling*.

Thanks, Xela, for taking us on those fabulous journeys, the zenith of a long and distinguished career in the science fiction and comics worlds.

COMING NEXT MONTH IN CBM

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One-Shot Wonders!

A surprising number of Golden Age and Atom Age super and costumed heroes had only a single adventure!

By Michelle Nolan

Care to take one guess at how many super and costumed heroes of the Golden Age had only one appearance?

10? 20? 50?

Try 73! That's right. At least 73 legitimate long underwear super-doers made one solitary foray against the forces of evil and poor circulation.

Surprised?

This issue's "Notebook" isn't the easiest I've ever undertaken, since only 33 of these characters are represented in my collection. At one time, however, I set out to collect one example of every comic book and comic strip character who ever existed, super or otherwise. Of course, this was back in the days when old comics were considerably cheaper. But it didn't take me too many years to realize that this goal challenged more than just the pocketbook… primarily because so many of the characters are less than dynamic examples of comic book literature.

Financial constraints notwithstanding, I firmly believe it makes a lot more sense to collect what you like, whether it's a single appearance or a run of 200 issues, rather than to become obsessed with grand collecting projects just because the books exist. Nevertheless, a couple of collectors at last Summer's San Diego Convention suggested that I take on this topic as column fodder. Since I've never seen a similar list in one place, I thought it might produce some intriguing reaction and findings.

But first, let me credit the forefathers of all comic book indexers—Howard Keltner and Jerry Bails—because without their pioneering research, the accompanying list would not have been possible. Howard Keltner recently completed his magnum opus—an index to every single Golden Age comic with costume and superheroes from 1935-55—and I'm fortunate enough to have acquired it over the past few years, page by page through APA-I (the Amateur Press Association for Indexers).

As a result, I feel the accompanying list is as authoritative as possible. However, if any reader can help with anything that might have been overlooked, please write and share your data in care of *CBM*. It's also important to be aware that there are dozens and dozens of costumed heroes who made only two, or three or maybe a half-dozen appearances at best. Many have thought they've discovered a one-shot wonder, but inadvertantly missed or were just unaware of other appearances.

Then there are the several characters whose names were changed… but nothing else (presumably including their long underwear). Timely, in particular, was guilty of this subterfuge. Characters who were the same except for their names (and thus do not qualify for this list) include The Thunderer (Black Avenger), Mercury (Hurricane), Captain Daring (Captain Dash), and The Fourth Musketeer (The Blue Blade).

In addition, there were at least two different Dynamic Boy characters from Chesler, and two different one-shot costumed Yankee Girl characters from Chesler and Four Star (along with a non-costumed version of the same strip entitled Kitty Kelly). The White Panther in Fiction House's *Jungle Comics* #1 became the Red Panther with the second issue. And the groups Black Wings and Night Devils in Dell's *War Comics* and *War Stories* were the same.

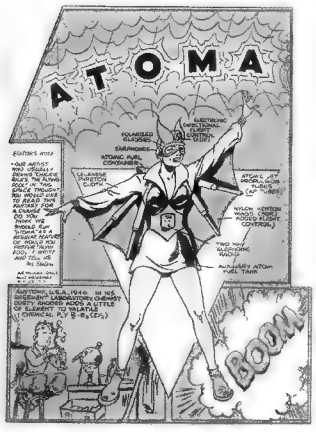
In other words, this one-shot stuff ain't necessarily simple!

But then, that's one of the most fascinating aspects of early Golden Age comics. They were often wildly inconsistent.

It probably won't surprise you, of course, to learn that five of the major players in the Golden Age comic book market—National (DC), Quality, Fiction House, Standard (Nedor) and Curtis (Novelty)—never had any one-shot superheroes with their own strips in the 1939-59 period. All five of those companies consistently produced long-running characters of all types. They all produced long, long, long runs of comics, too—long

enough that completing any of their major titles is a monumental project.

On the other hand, the 1940-42 Timely titles have no less than a dozen one-shot heroes, along with the aforementioned four short-lived Timely characters, all of whom made solo appearances in one of their two incarnations.



Atoma (shown here from from Joe Palooka #15 (Dec 1947) was drawn by the prolific Bob Powell. This character was apparently intended for publication a year earlier but was held for some reason, possibly accounting for the unlikely appearance in Joe Palooka.

Centaur and Chesler also produced at least nine one-shot characters apiece, although part of the reason is that both of them were on shaky ground and went out of business after issues dated early in 1942 (Centaur for good, Chesler for a couple of years until an abortive comeback).

Few of these one-shot wonders are compelling other than as curiosity pieces, just as many of the comic books they appeared in are not especially of high-caliber interest, with regard to either art or stories. But a few gems are of more than passing (pun fully intended) interest.

Interestingly, there are five Golden Age comics with three (and in one case four) one-shot superheroes. They are Timely's *Mystic* #5 (March 1941) with The Moon Man (no relation to the pulp character of the same period), Super Slave, and Sub-Earth Man; Centaur's *Wham* #2 (December 1940) with Blue Fire, The Buzzard, and Solarman; Chesler's *Yankee* #1 (September 1941) with Black Satan, The Firebrand and The Scarlet Sentry; and Chesler's one-shot *Spotlight* (1944) with Doctor Vampire, The Desperado, and Alias the Dragon; and the giant squarebound Cambridge House 1945 one-shot, *Star Studded Comics*, with Captain Combat, Commandette, Ghost Woman, and Red Rogue.

The *Mystic* #5, like many of the early Timely comics, is uneven and a bit crude. Maybe that's why many collectors see them as curiosity pieces. *Wham* is also a nifty example of early Golden Age heroics (check out the kinetic cover in the *Gerber Photo-Journal*). *Gerber* rates it as a 7 (20 to 50 copies exist) and I'd say that's about right. It's tough, no doubt about it.

Chronological Listing of One-Shot

Superheroes and Costume Heroes (1939-59) in newsstand comics

Note: This listing includes "legitimate" characters derived from the concept of the superhero (such as Superman) or the costume hero (such as Batman). This listing does not include jungle characters, spacemen, aviators, spies, cavaliers, humorous heroes, magicians, or masked riders of the Old West. Nor does it include one-shot heroes or villains who appeared only in the stories of regular characters. This listing also does not include minor characters who were the same except for a name change (such as the Timely characters The Thunderer and Black Avenger, or Mercury and Hurricane).

1939

Wonderman—Wonder Comics #1 (May 1939, Fox) 14 pgs

Spirit Man—Silver Streak #1 (Dec 1939, Your Guide) 8 pgs

1940

The Owl—Funny Pgs Vol. 4, #1 (Jan 1940, Centaur) 6 pgs

The Masked Angel—Miracle #1 (Feb 1940, Hillman) 4 pgs

The Phantom Bullet—Daring Mystery #2 (Feb 1940, Timely) 10 pgs

The Thin Man—Mystic #4 (Jul 1940, Timely) 8 pgs

Red Raven—Red Raven #1 (Aug.1940, Timely) 17 pgs

Dynaman—Daring Mystery #6 (Sep 1940, Timely) 8 pgs

Mister Myst—OK Comics #2 (Oct 1940, United Features) 6 pgs

Blue Fire—Wham #2 (Dec 1940, Centaur) 10 pgs

The Buzzard—Wham #2 (Dec 1940, Centaur) 7 pgs

Solarman—Wham #2 (Dec 1940, Centaur) 6 pgs

Green Giant—Green Giant Comics (1940 one-shot, Green Giant) 8 pgs

1941

The Moon Man—Mystic #5 (Mar 1941, Timely) 8 pgs

Super Slave—Mystic #5 (Mar 1941, Timely) 8 pgs

Sub-Earth Man—Mystic #5 (Mar 1941, Timely) 10 pgs

The Veiled Prophet—Miracle #4 (Mar 1941, Hillman) 5 pgs

Blackout—Captain Battle #1 (Summer 1941, Lev Gleason) 10 pgs (Note: reprinted in Captain Battle #5)

The Black Widow—Catman #1 (V1 #6, May 1941, Holyoke) 6 pgs

Black Panther—Stars & Stripes #3 (Jul 1941, Holyoke) 7 pgs

Captain Victory—Our Flag #1 (Aug 1941, Ace) 16 pgs

The Marksman—Amazing Man #23 (Aug 1941, Centaur) 7 pgs

Young Avenger—USA #1 (Aug 1941, Timely) 10 pgs

Black Satan—Yankee #1 (Sep 1941, Chesler) 7 pgs

The Firebrand—Yankee #1 (Sep 1941, Chesler) 8 pgs

The Scarlet Sentry—Yankee #1 (Sep 1941, Chesler) 8 pgs

The Golden Knight—Eagle #2 (Sep 1941, Fox) 8 pgs

The Black Cobra—Dynamic #1 (Oct 1941, Chesler) 8 pgs (Note: not the same character later published by Farrell)

The Rainbow—The Arrow #3 (Oct 1941, Centaur) 7 pgs

The Gladiator—Fantastic Comics #23 (Nov 1941, Fox) 10 pgs

Radior—Key Ring Comics #2 (1941, Dell) 15 pgs

1942

The Electric Ray—Amazing Man #26 (Jan 1942, Centaur) 7 pgs

The Ferret—Man of War #2 (Jan 1942, Centaur) 8 pgs

The Rapier—Weird Comics #20 (Jan 1942, Fox) 5 pgs

Futuro—Great Comics #3

But my favorite is the *Yankee* #1. *Gerber* gives it a 6 and I'd have to agree with that, too, since this book doesn't turn up very often. This is one of those pre-World War II comic book beauties that, for all intents and purposes, already has the United States fully involved in the conflict. All you have to do is pick up one of these and the feeling of international peril and tension is almost palpable. They are great pieces of pop culture history.

For some reason the Scarlet Sentry (a mountie type character), The Firebrand (an electrically charged hero similar to the late Pyroman in *Startling Comics*) and Black Satan (a masked district attorney in riding pants) made their only appearances in *Yankee* #1, although readers were promised a return by each. *Yankee* lasted three more issues, but the line-up shifted substantially.

It's interesting to note that Quality also came up with a character named The Firebrand—one month earlier in *Police Comics* #1. Perhaps that's why Chesler's Firebrand disappeared so quickly, although you've got to wonder sometimes whether very many of the early comic book publishers and art houses actually compared characters on a timely (not Timely!) basis.

When Chesler made a short comeback, the shop provided the art for numerous comics in the 1944-45 period, including the obscure 1944 one-shot *Skyrocket Comics*, listed and produced by Home Guide Publications. The Desperado (a masked gunman) and Doctor Vampire (a caped figure in an early horror story) are of marginal interest at best, but Alias the Dragon is definitely intriguing for fans of off-beat heroes. With a red costume and a green hood, he looks like a fugitive from a meeting of color-blind KKK members.

Incidentally, even though *Skyrocket* is undated and has no advertising, its World War II stories

FIREBRAND
A STRANGE BOLT FROM THE SUN AND A PROFESSOR'S UNCANNY KNOWLEDGE OF ELECTRICITY CREATES THE SPECTACULAR AND DYNAMIC CRIME FIGHTER, THE FIREBRAND! HAND AT WILL CONTROLS A POWERFUL DEATH DEALING CHARGE OF ELECTRICITY
IN THE NOONDAY SUN, A LONE MAN IS ACTIVELY ENGAGED REBARING A BROKEN WIRE . . . FROM THE PIT OF THE SUN, A POWERFUL BOLT HURTLES EARTHWARD

The Firebrand (shown here from Yankee #1, Sep 1941) was an electrically charged hero similar to the much better-known Pyroman in Standard's Startling. Interestingly, Pyroman did not appear until Startling #18 (Dec 1942).

(Jan 1942, Great Comics) 15 pgs
Monstro the Mighty—Comedy Comics #10 (Apr 1942, Timely) 7 pgs
American Avenger—USA #5 (Summer 1942, Timely) 10 pgs
Roko the Amazing—USA #5 (Summer 1942, Timely) 8 pgs
The Green Ghost—Champ Comics #20 (Jul 1942, Harvey) 7 pgs
The White Mask—Champ Comics #22 (Sep 1942, Harvey) 8 pgs
The Thunderbolt—Doc Savage #10 (Nov 1942, Street & Smith) 8 pgs
Plymo the Rubber Man—CMO Comics #2 (1942, Chicago Mail Order) 7 pgs

1943

The Halo (with The Bishop)—Blue Beetle #24 (Aug 1943, Holyoke) 9 pgs
The Red Knight—Red Dragon #8 (Oct 1943, first series, Street & Smith) 8 pgs
Captain Red Cross—War Victory #3 (Winter 1943-44, Harvey) 4 pgs (Note: text only)

1944

Chuck Magnon the Immortal Man—Red Dragon #9 (Jan 1944, first series, Street & Smith) 10 pgs
Dash the Avenger—Captain Flight #1 (Mar 1944, Four Star) 14 pgs
Leatherface—Catman V3#1 (Sep 1944, Holyoke) 7 pgs
The Firebird—Tailspin #1 (Nov 1944, Holyoke) 7 pgs
The Grenade—Captain Flight #5 (Dec 1944, Four Star) 8 pgs
Spider Woman—Major Victory #1 (1944, Chesler) 6 pgs
Doctor Vampire—Skyrocket #1 (1944, Chesler) 7 pgs
The Desperado—Skyrocket #1 (1944, Chesler) 7 pgs
Alias the Dragon—Skyrocket #1 (1944, Chesler) 6 pgs

1945

Dynamic Boy—Dynamic Comics #13 (Jan 1945, Chesler) 7 pgs (Note: not the same character as earlier Dynamic Boy in Dynamic #2 & 3 and as Dynamic Man's partner)
The Phantom Flyer—Contact #5 (Mar 1945, Aviation Press) 6 pgs
Black Raider—Mask #2 (Apr/May 1945, Enwil) 12 pgs
Yankee Girl—Captain Flight #8 (May 1945, Four Star) 7 pgs
Rocket Boy—Major Victory #3 (Summer 1945, Chesler) 7 pgs
Captain Combat—Star Studded (1945, one-shot, Cambridge House) 8 pgs
Commandette—Star Studded (1945, one-shot, Cambridge House) 8 pgs
Ghost Woman—Star Studded (1945, one-shot, Cambridge House) 8 pgs
Red Rogue—Star Studded (1945, one-shot, Cambridge House) 8 pgs
Captain Truth—Gold Medal Comics (1945, one-shot, Gold Medal) 15 pgs
Congo Raider—Lucky '7' Comics (1945, one-shot, Howard) 5 pgs

1946

Atomic Thunderbolt—Atomic Thunderbolt #1 (Feb 1946, Regor) 10 pgs
Magga the Magnificent—Atoman #2 (Feb 1946, Spark) 8 pgs
Shaman (male) and Flame (female)—Golden Lad #5 (Jun 1946, Spark) 7 pgs
Electro—Jo Jo #2 (Summer 1946, Fox) 10 pgs

1947

The Blue Flame—Captain Flight #11 (Feb/Mar 1947, Four Star) 6 pgs
Yankee Girl—Dynamic #23 (Nov 1947, Chesler) 6 pgs
Atoma—Joe Palooka #15 (Dec 1947, Harvey) 7 pgs

1957

Nature Girl—Nature Boy #5 (Feb 1957, Charlton) 1 page

stamp it as a 1944 issue (although it could have remained on sale in 1945). It has one of the most outrageous and improbable wartime covers of all by an unknown artist, portraying both an American paratrooper and the *Skyrocket* jet above him shooting a combined total of five bullets through a Japanese pilot. *Gerber* gives this one a 6 and it's surely at least that rare. And at $23 in good, it's one of the biggest bargains of all World War II period pieces.

An even bigger bargain, if you can find one, is the 128-page one-shot *Star Studded* from Cambridge House, one of the earliest attempts at a squarebound comic. It's a mixture of costume heroes, crime and funny animals, with 32 features in all. It guides for $25 in good, which surely makes it one of the most undervalued of all World War II comics, especially since it has four one-shot costumed characters—two male, two female—which makes it unique. *Gerber* gives it a 6, and that's once again right on the money. I've seen maybe 8 or 10 copies over the years, none of them better than a "very good."

NOW, BRUCE CORBET HAD ONE THOUGHT IN HIS MIND... TO AVENGE HIS BROTHERS DEATH!! AFTER OBTAINING PROPER INFORMATION, HE SET OUT TO DESTROY "THE LIMPING NAZI" AND HIS RUTHLESS KILLERS.... BUT AS.—
THE GRENADE!!

The Grenade (shown here from Captain Flight #5, Nov 1944) was typical of many World War II superheroes. His name was "inspired" when his brother was killed by a Nazi grenade.

Captain Combat in *Star Studded* (no relation to the earlier, unrelated pulp character of the same name) was drawn with vigor by the young John Giunta in one of his first professional jobs. The Ghost Woman, an early horror story involving werewolves and a female ghosts, is unique of its type in comics but only marginally can be considered a costume hero story. The Red Rogue is a genuine costume hero, one of the skinniest and poorest drawn of all time. This one makes the embarrassing Red Rube in the late issues of MLJ's *Zip Comics* look like a work of genius! But Commandette is an intriguing strip about a female stuntwoman named Betty Babble, of all things.

Of the other comics with one-shot costumed heroes, one of the most interesting is the November 1944 one-shot *Tailspin*, a war comic published by The Spotlight in Chicago, whatever that firm was. It's one of the relatively few totally World War II-related comics, with a gem of a yellow cover by L. B. Cole and eight war stories. At the top of the page is something I've never been able to understand—a plug for "The Ten Cent Comic Book Series." Now, except for a few squarebound titles and other oddities, all the comic books of that era cost 10¢! It kind of makes you wonder just how out of touch some editors could be.

At any rate, this issue has one of the strangest one-shot stories of all time, which opens with a beautifully symbolic splash page. The blurb is hysterical, considering this is the only appearance of the character: "In all his checkered career, Firebird had never come across a menace like this." The story gets even stranger, because the villain—a "super flyer"—is not identified as "The Valkyrie" until she appears in the final six panels (despite being shown on the splash page in a different costume).

After the Firebird discovers his foe is female, they draw guns in the next panel (a Freudian slip?). He then shoots her through the heart at point-blank range in the following panel! With her dying breath, the Valkyrie then gasps, "I tried... to make the... women of Germany... air-conscious... so they... would fly... Germany is... losing the war...." And the story then ends with Hitler berating Goering for his hair-brained idea! One suspects Hitler, for once, was right!

Comic book stories simply don't come any worse than this one! This comes under the category of "so funky, it's cool," and at $20 in good, it's worth picking up for its historic value, the Cole cover and the cool splash page of The Firebird. *Gerber* calls it a 5, but I'd say it's closer to a 6.

There are also a couple of legitimately nifty one-shot World War II super guys in *Contact* #5 (The Phantom Flyer) and

Captain Flight #5 (The Grenade). It's too bad they made only one appearance apiece.

Of course, the classic issue of *Captain Flight* is the last one, #11 (February/March 1947 after being delayed by more than a year, and featuring two different indicias, one copyright 1946 with no monthly date on the inside cover and the other indicia on the first page). For many collectors, the black-and-red space travel cover by L. B. Cole (related to text story) is one of his best.

What makes this issue, which has three other superheroes, really strange is the 6-page Blue Flame story. It's the copycat tale of an unnamed fellow in a bathing suit who periodically flies into action as a direct knockoff of The Human Torch! In the entire history of comics—including the one-shot appearance of Fox's Wonderman in *Wonder Comics* #1 (1939), who was quickly sued out of existence by National Comics—I've never seen a more blatant case of plagiarism! *Gerber* gives this one a 7, but I tend to think it's not quite that scarce.

Another fascinating one-shot is *Atoma*, artist Bob Powell's costumed heroine of the year 2446 who was placed in an unlikely title for her only appearance—*Joe Palooka Comics* #15 (December 1947). She entertains a youngster from the year 1946. An editor's note explains that the artist who usually draws the Flying Fool drew this one instead for this issue, but it apparently was a story pulled from year-old inventory. My guess is that Powell did it to take advantage of the enthusiasm in 1946 for atomic-related themes.

Atoma, not a costumed heroine in the traditional sense, was the last of the one-shot costumed heroes and heroines of the 1940s. Harvey, however, also produced a unique one-shot character in Captain Red Cross, who appeared on the cover and in the text story of *War Victory Adventures* #3 (Winter 1943-44, a war bonds promotional title). Does any *CBM* reader know of any other Golden Age text stories involving one-shot costumed characters?

Throughout the entire decade of the 1950s, when there were only a handful of original heroes, the only one-shot costumed character was… Nature Woman!

Nature Woman? That's right, she made the shortest appearance of any costumed character in history—exactly four panels! Nature Woman appeared as a one-page filler in *Nature Boy* #5 (February 1957), the last of a three-issue run from Charlton (in which the short-lived Nature Boy character himself appeared as Nature Man in one story during the three-issue run). Nature Woman forces a would-be elephant killer to flee the jungle, then disappears forever into the mists of comic book mysteries.

I love the rarity and obscurity of these one-shot wonders. Let me know if you can add any the list. Until next time…

Michelle Nolan is a nationally recognized collector and researcher of comic books from the '40s through the '60s. In real life, Michelle works as a freelance journalist.

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DC's Legion of Super-Heroes battled alien invaders, sun-eating nebulae and space-faring whales. They met time-traveling tyrants, protoplasmic heroic pets and even giant puppets controlled by colossal unseen children who lived in another dimension!

Some Legion members fell in love, while others warred among themselves. But neither unrequited love, dismemberment, disembodiment... nor even death (in one case) stopped the teenage heroes from the 30th Century!

I Was A Teenage Space Opera!

By Eric Brown

The Legion first appeared in *Adventure Comics* #247 (April 1958) as essentially a vehicle for showing off the good nature and heroism of Superboy. In this story, three teens from the future confront Clark Kent in present-day Smallville. They introduce themselves as Cosmic Boy, Saturn Girl and Lightning Lad, and tell him that they want to make him a member of their superhero club, as he would be the greatest hero of them all. Superboy follows the heroes into the future for his induction ceremony. What the heroes have not told him is that as with many groups, hazing is a prerequisite to acceptance.

After enjoying the wonders of 30th Century Smallville, the four arrive at the "Super Hero Clubhouse," a building which looks like an inverted rocket stuck halfway into the ground. Amid the assembled Legionnaires, most of whom the reader only glimpses from behind or in silhouette, team leader Cosmic Boy outlines Superboy's initiation task: he must compete with three members to see who can remedy a super-disaster first. In turn, he competes with Saturn Girl, Cosmic Boy and Lightning Lad, but becomes sidetracked each time by a second disaster only his super-senses detect. Thus, he loses each time. The Legionnaires berate him for his failures and reject him as a member. As he is leaving, Saturn Girl calls him back, saying it's

OWW-WW!--GREAT SCOTT! MY PALS FROM THE FUTURE--LIGHTNING LAD, COSMIC BOY AND SATURN GIRL--ARE K-KILLING ME WITH DEADLY RAYS FROM THEIR KRYPTONITE RINGS!...;CHOKE; ...WHY???!!

all been a joke! The Legionnaires deliberately decoyed him elsewhere during each contest to see both whether he could solve the problem and how he would handle failure. He is inducted as a member and given a medal for being "superhero Number One."

The Legion's second appearance is nearly two years later in *Adventure* #267 (December 1959). This story also uses the Legion to accentuate the greatness of Superboy. But both appearances laid the groundwork for what was to come. Time travel, spaceflight, alien cultures: all are hinted at in *Adventure* #247, and all play a big role in #267. These story elements later would become almost mandatory for Legion tales.

Legion creator Otto Binder as of yet had not tapped into the "legion" aspect of the Legion, but Binder began realizing that potential in their next appearance. The Supergirl story in *Action Comics* #267 (August 1960) would introduce Chameleon Boy, Colossal Boy and Invisible Kid. Star Boy would join in *Adventure* #282 (March 1961) after being used by Lana Lang (the Legion's future "Insect Queen") in a bid to make Superboy jealous. The perpetually lonely Supergirl gained some girlfriends and a future (no pun intended) boyfriend when she joined the Legion along with Braniac 5 in *Action* #276 (May 1961).

(By *Action* #276, Triplicate Girl and Phantom Girl have also become members, off-panel; Bouncing Boy, Shrinking Violet and Sun Boy, introduced in this issue, will be accepted later. It's also interesting to note that since "Brainy" doesn't join until this issue, the unnamed Legionnaire who looks just like him in *Adventure* #247 can't be him.)

The Super-Pets first help out the Legion in *Adventure* #293 (February 1962), probably helping to inspire certain of the coming parodies in Marvel Comics' *Not Brand Echh*. This issue also marked the first involvement with the Legion of the valorous Mon-El, a character with powers identical to a Kryptonian's, who'd been stuck in the Phantom Zone since contracting lead poisoning in *Superboy* #89 (June 1961). Ultra Boy passed an initiation calling for yet more harassment of the Greatest Hero in *Superboy* #98 (July 1962). By the time the Legion took over from the Bizarros as the regular back-up feature in *Adventure* (with the highly collectible #300, September 1962), the team's numbers were starting to live up to their name.

Adventure #300-380 featured "Tales of the Legion of Super-Heroes" first as a backup, then as the main feature, and soon the new stars squeezed the Superboy reprints out of the magazine altogether. The graduation to regular feature brought greater artistic and writing depth. This author feels that the finely detailed art by Forte was the best these characters had enjoyed to date. Toward the middle of the series the legendary Curt Swan took over the interiors, although he had been doing the covers since *Adventure* #300 and drew some of the pre-#300 guest appearances. The series closed sporting Neal Adams' covers and interior art by Win Mortimer that was very animated and suited to the action elements of Legion stories.

The Hamilton-written scripts began to flesh-out the characters, and displayed a flair for melodrama early on. Take for instance the story in #300, in which the Legionnaires' powers go awry. The team becomes a bunch of super-menaces as their uncontrollable powers harm each other and the Arctic ice cap, prompting the World-Wide Police (later known as the Science Police) to consider exiling the team from Earth. To save the day, the Legion conjures-up (via Phantom Zone projector) Mon-El, but he has his own complex drama to deal with: he is poisoned by the lead in the Earth's atmosphere, as would be anyone from Daxam, and has spent 1,000 years in the Phantom Zone awaiting a cure. He must take a special serum invented by Saturn Girl to reenter the tactile world. The serum only works for a few minutes, but for the first time in a thousand years, Mon-El has hope. (In a few issues, Braniac 5 would perfect the serum.)

What really made these kids heroes was not their powers, but what they had to endure and in most cases overcame. The angst felt by every teenager found its way into the Legion, in one form

Remembering the Legion

I was about the same age as my characters. I was also about the same age as my audience. Better still, my friends, who were also my audience, were the same age as my characters, so my friends became my characters who were my audience, who... You get the drift. Now for the really sweet part—we all aged together, characters, friends, audience, and me. I can vouch for the fact that working with a teen-aged writer aged Mort (Weisinger) a few zillion years, too, but the point is that the Legion grew up with me from early 1966 to early 1970.

—JIM SHOOTER

(From the original draft of Shooter's article "How I Spent My Summer Vacation," describing his experience writing the Legion of Super-Heroes while still a young fan. It first saw print in The Amazing World of DC Comics *#9.)*

ALL CHARACTERS, LOGOS, TITLES AND ART © 1998 DC

THEN, ONE EVENING, THE CRIMINAL SCIENTIST COMPLETES A FANTASTIC DEVICE IN HIS CELL, BUILT FROM THE VARIOUS PARTS...
;CHUCKLE;--INCREDIBLY, MY INVENTION CAN BROADCAST MY VOICE, THROUGH THE TIME-BARRIER, INTO THE FAR-DISTANT FUTURE!
YEARS AGO, SUPERBOY... NOW GROWN INTO SUPERMAN... WAS SAVED FROM BEING DESTROYED BY ME, BY A MEMBER OF THE LEGION OF SUPER-HEROES FROM A FUTURE ERA!
I'VE LONG BELIEVED THAT IF A LEGION OF SUPER-HEROES EXISTS IN THE FUTURE, THEN A LEGION OF SUPER-VILLAINS PROBABLY EXISTS IN THE FUTURE TOO! IF THE HEROES COULD SAVE SUPERBOY, THE VILLAINS COULD SAVE ME!
FOR MANY HOURS, LUTHOR WHISPERS OVER AND OVER, INTO THE FANTASTIC DEVICE'S MICROPHONE...
CALLING THE FUTURE! ARCH-CRIMINAL LUTHOR FROM THE YEAR 1961 CALLING THE LEGION OF SUPER VILLAINS, IN THE FUTURE! AM IMPRISONED! NEED HELP! SAVE ME!

Lex Luthor enlists the aid of the Legion of Super-villains (Cosmic King, Lightning Lord, and Saturn Queen) to escape from jail. The four panel rendering from page 2 using the shadows of the jail cell bars lends a distinctively sinister and film noire flavor to the debut story of the villains from the 30th Century.

or another. Mon-El struggled with an illness for a thousand years in the Phantom Zone, but remained a hero until he conquered it. Lightning Lad became the first Legionnaire to lose his life for the team in *Adventure* #304 (January 1963), but their willingness to do the same for him restored him to life in #312 (September 1963). Apparently writer Hamilton felt that death was not a big enough dramatic device for fleshing-out Lightning Lad's character, so in *Adventure* #332 the unluckiest Legionnaire lost his right arm to the "Super-Moby Dick of Space" (May 1965); his character then took on a bitter, revenge-driven edge for the rest of that issue before becoming hopeful at the prospect of someday having the arm regrown. (But note that by the time Paul Levitz would take over as writer in the early 1980s, Lightning Lad would be suffering from a nervous breakdown due to his many trials.)

Light Lass' long and rocky relationship with Timber Wolf (originally "Lone Wolf") got its start in #327 (December 1964). Talk about being a social misfit, Lone Wolf didn't even believe himself human! Eight years before there would be a short-lived X-Man named Thunderbird, a mutant named Ferro Lad would be a Legionnaire for only seven issues before sacrificing himself to save the universe from the Sun-Eater in *Adventure* #353 (February 1967). And racism and classism almost prevent Chameleon Boy from being with his princess bride in the Jim Shooter story in #376 (January 1969); but then his Legion friends step in and, inadvertently, permanently separate the lovers.

Of course, unlike certain other angst-ridden super-teams, things were not always dismal at Legion HQ. There were also numerous happy love affairs. A scheme of Braniac 5's in #337 (October 1965) called for Lightning Lad and Saturn Girl, and Ultra Boy and Phantom Girl to pretend to tie the knot, but by the end of the issue the couples are wishing the weddings had been real. Bouncing Boy first woos Duo Damsel as he talks her out of feeling her power is useless in *Adventure* #380 (May 1969). Other well-known Legion couples at that time included Braniac 5 and Supergirl, Cosmic Boy and Night Girl, Mon-El and Shadow Lass, Dream Girl and Star Boy, and Shrinking Violet and Lallorian hero Duplicate *(Continued on page 46)*

Curt Swan was twenty-five years old when he met with a few friends, including France Herron, at the Campus Restaurant in New York City. Swan had moved there after World War II to improve his chances of getting a job in the commercial art field. Herron had been a writer at DC before the war, and he and Curt had worked together on the Army's *Stars and Stripes* newspaper while serving their country.

France suggested that Swan apply for an art job at DC. This led to a working relationship with the company that was to last almost nonstop for fifty-one years. Though Curt's first assignment was a Boy Commandos story in 1945, it was probably not published until 1946.

The great team of Joe Simon and Jack Kirby had originated the Boy Commandos feature, and though Curt was instructed to draw like them, he couldn't. His panels were less dynamic. However, his early style possessed a primitive charm and a pristine look all its own. Swan continued on that feature for approximately three years. The Boy Commandos not only appeared in their own title, but also in *Detective* and *World's Finest Comics*.

But Swan's improvement as an artist was swift! Virtually from the onset, Curt used a unique element of perspective as part of his storytelling arsenal. A character's head and upper body were sometimes shown in three quarters view from behind. That caused the reader to peer over the two-dimensional figure's shoulders, nearly bringing him/her into the scene itself and making it appear to have depth.

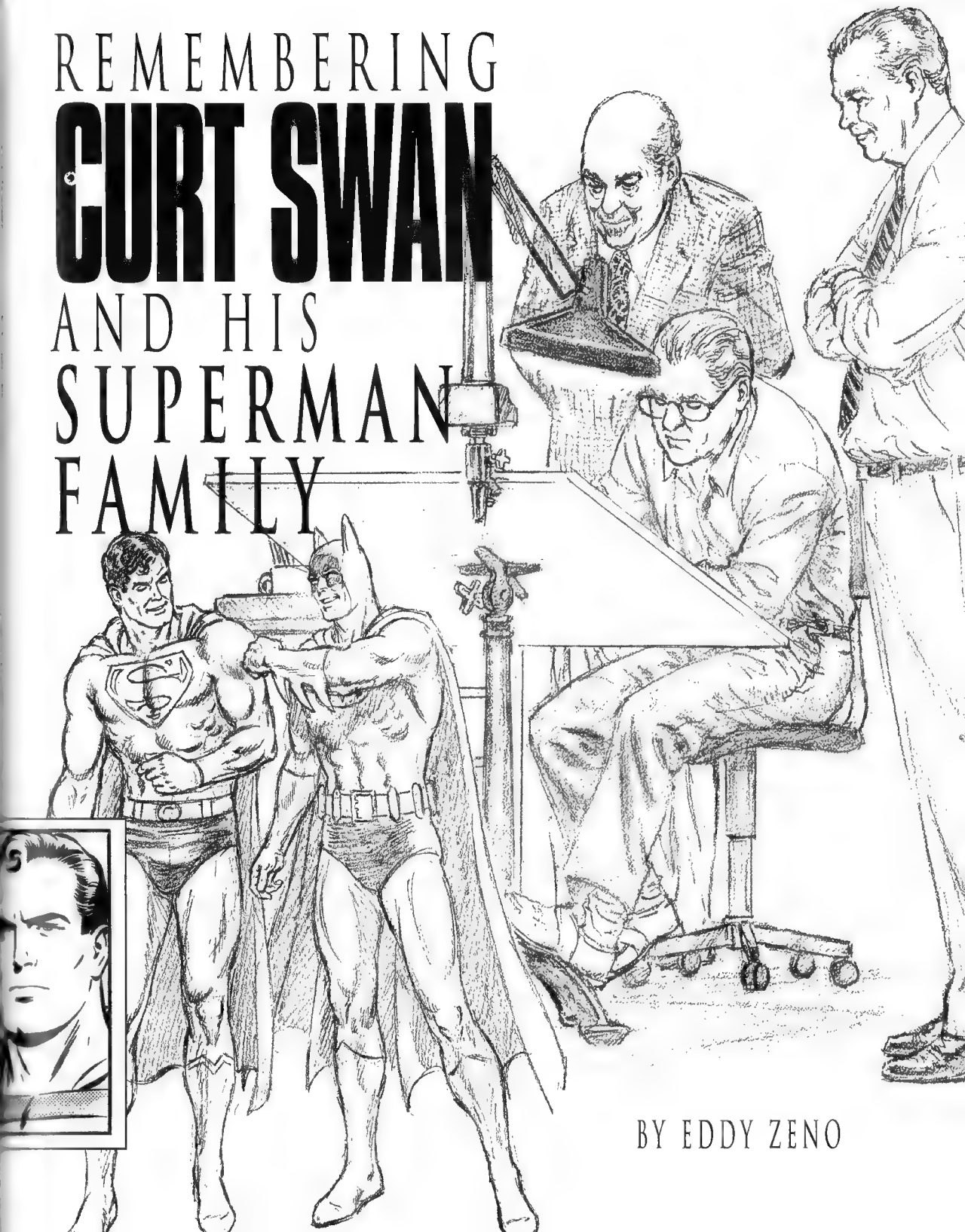
Various artists have stated that the human hand is the most difficult part of the anatomy to portray in a natural manner. Yet Curt could do it whether a character was active or static. Curt drew digits that were not hyperextended when they shouldn't be...making them instead slightly flexed. Also, he never avoided drawing them by using the trick of placing the hands in a shadow or behind a chair arm. There were full lines on the backs of the hands, clearly accentuating the tendons and the underlying metatarsal bones. Dainty or masculine, Curt Swan-rendered hands looked right.

Additionally, Swan's hands became an effective and essential part of a

Swan pencils clockwise from left: 30th anniversary of "Nightwing & Flamebird" (drawn Feb 3, 1993); Editor Mort Weisinger (left) and artist Murphy Anderson (right) wait for Curt to finish penciling a cover; Superman and Batman sketch done in 1987. Below an example of Swan-penciled and Stan Kaye-inked Superman Daily from August 1959.

MARRIAGE IS THE MOST IMPORTANT STEP A GIRL CAN TAKE,' THINK IT OVER SERIOUSLY, LOIS.' WAIT A FEW WEEKS OR MONTHS--
I DON'T BELIEVE IN LONG ENGAGEMENTS!
A McClure Newspaper Syndicate Feature
© 1959, Superman Incorporated
8-15
UGLY SUPERMAN PROPOSED--AND I'VE ACCEPTED HIM.' WE HAVE TO MAKE OUR WEDDING ARRANGEMENTS! EXCUSE US, PLEASE!
I KNOW SHE'S NOT IN LOVE WITH THAT BIG, DUMB WRESTLER! BUT SHE'S GOING THROUGH WITH THE WEDDING--UNLESS I CAN THINK OF A WAY TO STOP HER!
6952

REMEMBERING CURT SWAN AND HIS SUPERMAN FAMILY



BY EDDY ZENO

character's body language, nonverbally conveying supportive story elements. They were among the best ever pictured, in or out of the comics.

A few times per story, Curt would draw different figures' fingers on one hand positioned in a particular fashion, helping the reader identify Curt's early work. He would occasionally pencil the long and ring fingers straight and together, the others well apart. Whether he did this consciously, to "sign" his art in the days before story credits, remains a mystery. This practice abated in his later career.

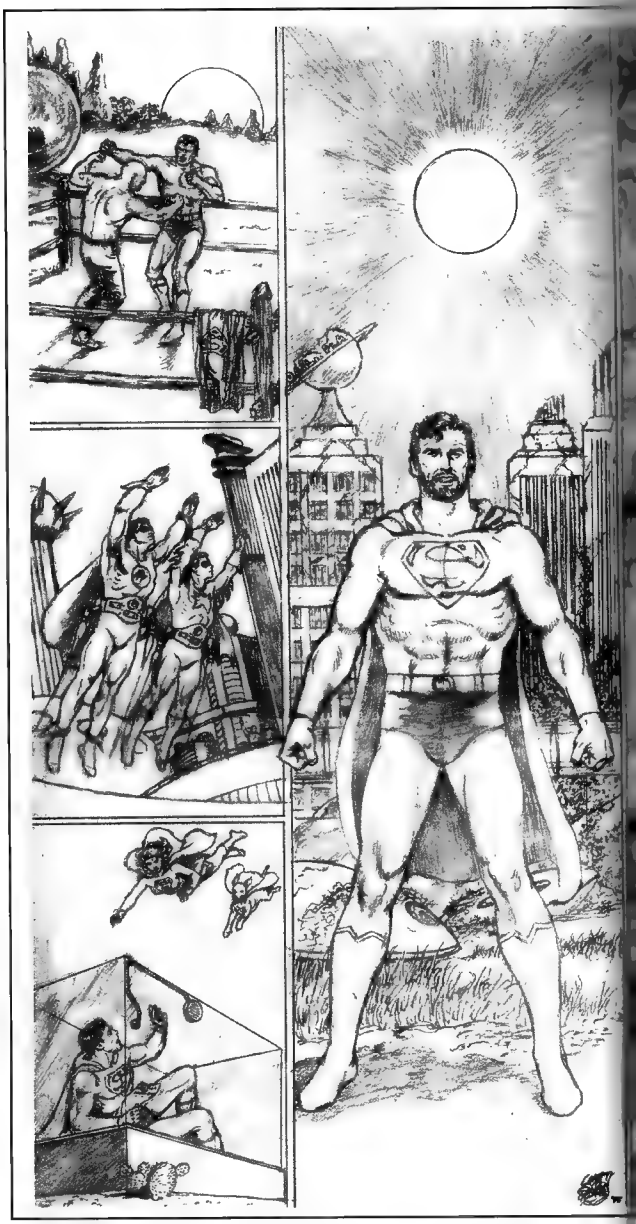
His illustrations involved a copious amount of detail, giving the art another signature touch. For example, rivets on metal ship hulls were round and finely shadowed, not just black dots. If there was a tropical setting, the fronds on the palm trees were fully drawn, not outlined. Intricate machinery that he was occasionally asked to draw was outstanding, and remained a source of wonderment for fans throughout his career.

▲ A recent photo of Silver Age legend Curt Swan.

Regarding this painstaking attention to detail, Curt sometimes told a story about his early inker, Steve Brody. Steve once took Curt aside to tell him that he was "breaking his arm" inking Swan's detailed pencils. Brody showed him some shortcuts...including the art of "insinuating" rather than rendering every detail. This picked up the pace and eased his workload. Swan was soon penciling three to four pages a day.

Many of those early Boy Commandos tales possessed a science fiction or high adventure bent. From the bottom of the sea to outer space, Curt began to hone his illustrative skills. He drew the Commandos and their adult mentor, Rip Carter. As part of that assignment, he also created diverse looking villains (with wonderful, lined faces reminiscent of Shelly Moldoff's work), exotic locales, and high-tech gadgets.

Two wonderful examples of this can be found in *Boy Commandos* #20 (March/April 1947). In "Danger Below!" Rip Carter and the boys boarded a ship to recover sunken gold bullion and try to catch a murderer. Swan rendered a bearded sea captain, sophisticated diving equipment, an attacking manta ray and an octopus' probing tentacles. The third story in that issue, "First Stop—The Moon!" included little blue moon men, a huge tunnel filled with elaborate machinery, warring rocket ships, handheld ray guns and a futuristic rifle dubbed an "atom freezer." His editor(s) may have seen a forte in Curt's illustrative style that led to his next assignment, the science fiction feature, Tommy Tomorrow. Swan's stint began with that character's first appearance as a backup feature in *Action* #127 (December 1948) after Planeteer Tomorrow was introduced earlier in the pages of *Real Fact*. Curt continued penciling the



▲ Curt Swan lovingly revisited the Silver Age Son of Krypton with this Superman Annual-like pencil sketch from 1995.

▶ Swan was proudest of his work in the Amazing World of Superman (1973, splash page at right)... with inks by Anderson, layouts by Infantino.

series until *Action* #172, when artist Jim Mooney took over. According to Swan, his inker on Tommy Tomorrow was the Pulitzer Prize-winning editorial cartoonist, John Fischetti, moonlighting in comic books to make extra money.

It was on Tommy Tomorrow that the artist Swan made another refinement, this time on human faces. Since the beginning, he had effectively drawn the lines on both sides of the face that extend from just lateral to the nostrils to near the corners of the lips. But on this series, the lines grew sharper, especially on profiles, better defining the nose and mouth area. This feature, combined with Swan's thinly defined lips on males, was another way to identify his early art.

Though best remembered for Tommy Tomorrow in the late '40s and early '50s, Curt began illustrating stories for *Gang Busters* (based on the radio show and later on the early television program of the same name) at that same time. He continued his association with that "mild crime" book even longer than Tommy Tomorrow.

SWAN'S SUPERBOY & BATMAN

It wasn't long before Swan also began to pencil the DC character that was to be his greatest legacy to comics fans. Though Swan started on *Superboy* #5 (November/December 1949), it took some years for him to develop a real feel for the character. This may be why Curt often stated that

SUPERMAN
WHO IS SUPERMAN? WHERE DID HE COME FROM? HOW DID HE OBTAIN THE MIRACULOUS POWERS THAT CAUSE THE WORLD TO GASP IN AWE?
HERE AT LAST, ARE THE ANSWERS—THE INCREDIBLE STORY OF...
The ORIGIN of SUPERMAN!

he first began working on Superman with the one-shot *Three-Dimension Adventures Of Superman* in 1953. That assignment stood out to

Tommy TOMORROW
COLONEL TOMMY TOMORROW HAS HAD MANY STRANGE ADVENTURES, PATROLLING THE SPACE LANES WITH THE PLANETEERS IN THE YEAR 3095! BUT ONE OF THE STRANGEST BEGINS WHEN JOE SMITH, OF THE YEAR 1952, APPLIES FOR SERVICE WITH THE PLANETEERS; DOES IT SEEM IMPOSSIBLE THAT A MAN OF TODAY COULD BECOME A LAWMAN OF THE FUTURE? HERE'S HOW IT HAPPENED, IN THE DRAMA-PACKED STORY OF...
The PLANETEER from the PAST!

him as a meaningful first step in eventually becoming the primary Superman artist.

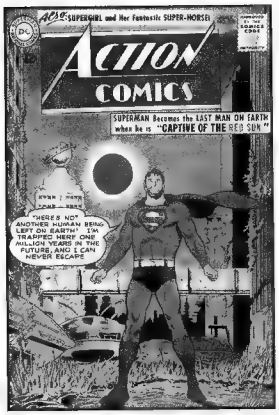
Swan did work for DC on a number of other titles in the early '50s. Besides stories appearing in Superboy, he was also illustrating The Boy of Steel for *Adventure Comics*, beginning with issue #156 (September 1950). Even before *Three-Dimension Adventures Of Superman*, Curt did get the opportunity to first pencil the adult hero in *Superman* #73 (November/December 1951). Three issues later, in *Superman* #76 (May/June 1952), he illustrated the historic initial meeting of Superman and Batman in the comics. That story, titled "Batman-Double For Superman!" probably featured the same inker as the early issues of *World's Finest Comics*, when the page count and price decreased and the heroes were paired together in one story. Curt penciled the first of several teamups, beginning with *World's Finest Comics* #71 (July/August 1954).

Batman #70 (April/May 1952), contained an early Swan penciled tale, titled "The Masterminds Of Crime!" His was an Olympic-looking cowled crimefighter, tall and lithe; some say more realistic than, say, Dick Sprang's Batman...some say less fun than Sprang's wonderful, rollicking style.

Within the span of a month or two, Curt had illustrated the two flagship heroes of the DC line, with Whitney Ellsworth listed as editor of both titles (though Ellsworth may have held more of

▲ A beautiful futuristic Tommy Tomorrow panel from Action Comics #159 (Aug '51). The story, "The Planeteer from the Past!", is a wonderful vintage sample of John Fischetti inks over imaginative Curt Swan pencils.

an "emeritus" position by that time). Ironically, had things unfolded just a bit differently, Swan might be known today as the definitive Batman rather than Superman artist.


ACTION COMICS
SUPERMAN Becomes the LAST MAN ON EARTH when he is "CAPTIVE OF THE RED SUN"
"THERE'S NOT ANOTHER HUMAN BEING LEFT ON EARTH! I'M TRAPPED HERE ONE MILLION YEARS IN THE FUTURE, AND I CAN NEVER ESCAPE

▲ The cover of Action Comics #300 (May '63) featuring "Captive of the Red Sun!" was penciled by Swan and inked by Clein.

SUPERMAN'S PAL, JIMMY OLSEN

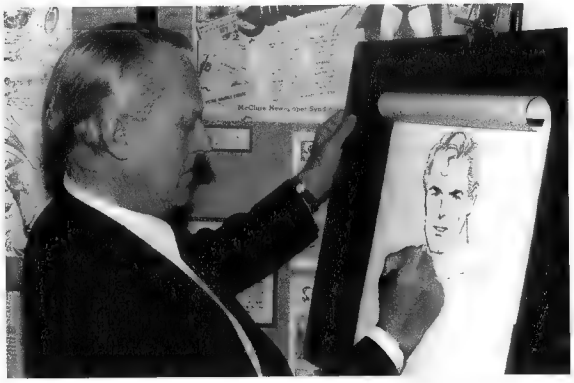
The first great DC title devoted entirely to science fiction was *Strange Adventures*, which began in August/September 1950. Curt penciled stories in several of the early issues, including the cover feature "Destination Moon" on issue #1, adapted from the sci-fi film of the same name. Again, the artist demonstrated a penchant for portraying the futuristic, which would best serve him during the Silver Age. That's when Superman's adventures spanned the furthest reaches of time and space.

He was assigned a "war" comic as well…when the words "War" and "Stories" were incorporated into the title of the revamped *Star Spangled Comics*. With issue #131 (August 1952), Curt penciled the first cover and an interior story for the new addition to DC's early '50's lineup. He contributed in a similar vein on several more issues before leaving that long-running title.

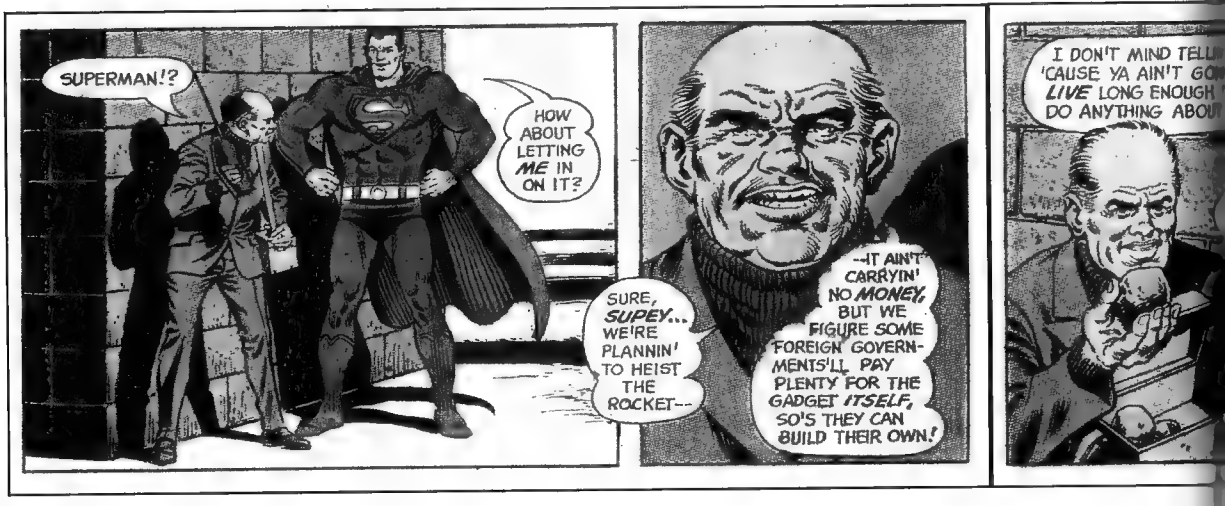
In late 1952/early 1953, there were a couple of Swan-penciled stories for a police series called Manhunters Around The World appearing in *World's Finest Comics*. DC made an attempt to resurrect this theme in *Showcase* #5 (November/December 1956). That issue was a three-tale affair, featuring Curt's only work for *Showcase* on one of the stories.

In the late '40s, Swan appears to have done some work for *Real Fact Comics*. He drew for *House of Mystery* over a period ranging from the first issue (December 1951/January 1952) to mid-1954. There were two *Tomahawk* covers attributed to Curt, also done in 1954.

It was in that same year when DC took a big chance by first giving one of the Superman supporting characters a chance to carry his own book. *Superman's Pal, Jimmy Olsen* #1 appeared on the stands with a cover date of September/October 1954. This endeavor cemented Curt Swan's forty-five year relationship with the Superman Family of characters. He drew most of the stories in that title for years. The inker on *Jimmy Olsen* and many other Swan-illustrated stories around this time was



▲ A distiguished looking Swan, date unknown, sketching The Man of Steel.


SUPERMAN!?
HOW ABOUT LETTING ME IN ON IT?
SURE, SUPEY... WE'RE PLANNIN' TO HEIST THE ROCKET--
--IT AIN'T CARRYIN' NO MONEY, BUT WE FIGURE SOME FOREIGN GOVERNMENTS'LL PAY PLENTY FOR THE GADGET ITSELF, SO'S THEY CAN BUILD THEIR OWN!
I DON'T MIND TELL
'CAUSE YA AIN'T GO
LIVE LONG ENOUGH
DO ANYTHING ABOU

AGAIN LOIS LANE MEETS DISMAY-- BUT SO DOES CLARK...
CLARK DOESN'T EVEN SEEM INTERESTED IN THAT STRANDED STEEPLEJACK!
AN HOUR'S PASSED, AND STILL NO PROFESSOR TODD! HMM-- NO WONDER...ACCORDING TO MY TELESCOPIC VISION, HE CAN'T FIND THE KEY IN HIS LAB! WILL I STAY CHAINED TO LOIS ANOTHER HOUR...OR LONGER???
HOLD HER STEADY, JUMBO! NOW I CAN CUT THE ROPES AND LET HIM CLIMB UP INTO OUR PLANE! WE'LL LET HIM OFF SAFELY DOWN ON THE STREET!
IN THE MEANTIME, WHERE JIMMY FOLLOWS "SCOOP'S" LATEST ORDERS...
AFTERWARDS, EN ROUTE BACK TO THE DAILY PLANET...
YOU'RE MORE THAN SUPERMAN'S PAL TODAY, JIMMY-- YOU'RE ALSO HIS SUBSTITUTE!
YES--THANKS TO "SCOOP," I'M PINCH-HITTING FOR SUPERMAN
WHILE HE'S AWAY SOMEWHERE! THAT ROBOT BRAIN IS A GENIUS!
PRESENTLY...
STILL CHAINED, EH? YOU TWO ARE MISSING ALL THE EXCITEMENT! BUT I NEED A REST MYSELF NOW, AND--OH, OH... MORE TROUBLE!
STATE TROOPER 45 CALLING... FREIGHT TRAIN HEADING FOR CATASTROPHE IN PINE HILLS!
WITH SLIPPING BRAKES, TRAIN MAY BECOME A RUNAWAY WRECK DOWN THE NEXT SLOPE!
THE TOUGEST ONE YET! CAN YOU HANDLE IT, "SCOOP"? OH-- PARDON ME FOR EVEN DOUBTING YOU!
PROCURE THERMITE AND...

Ray Burnley… brother of noted comic artist Jack Burnley. Many felt that Ray's inks were not well suited to the smooth pencils of Curt Swan, giving the lines a harshness that made them less appealing than normal.

Curt took from one to three months off from DC (depending on the source) around 1951 to try his hand at advertising art. This was after experiencing migraine headaches, which he largely attributed to his relationship with his editor, Mort Weisinger. Swan soon realized that he could not make a comfortable living for his family in advertising, and returned to comics. He later said that "The headaches went away after I stood up to Weisinger and gained his respect."

For the remainder of the '50s, Curt sharpened his storytelling and artistic skills. His art became more beautiful and more illustrative. Different inkers came and went, including some who were themselves fine comic book artists. One Swan inker on the early Superboy stories was Golden Age great Creig Flessel, best known as a pre-hero DC cover artist and illustrator of the original Sandman. (Swan's Flessel-inked Superboy was memorable for his pompadour look.)

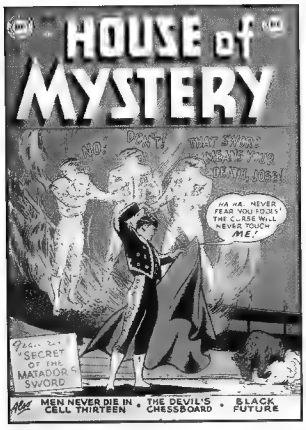
That Curt was largely self-taught was remarkable, in light of his technical superiority to many of the comic artists of the time. For example, if he drew a stone propylon, or gateway, to a temple, each block was appropriately rendered when viewed from the combined perspectives of a frontal view and from beneath. Later, always interested in improving his craft, Swan had the opportunity to enroll in formal art training under the G.I. Bill in the early '50s. He took some night classes at Pratt Institute in Brooklyn. After only a few months, however, he quit making the long commute from his home (in New Jersey by then), because he felt he had already knew the things being taught.

◀ Ray Burnley inks over an innovative Swan page design in Jimmy Olsen #5 (May/Jun '55, p.5) in the story "The Brain of Steel!"

▼ Even the simple act of chewing (in this case a chunk of Kryptonite) was rendered with amazing detail. These panels from Superman #233 (Jan '71, page 8), were done by the Swanderson team.

WHAT I GOT HERE IS THE STUFF AS WILL ZAP YA--PERMANENT!
WHAT YA CALL KRYPTONITE!
EITHER YOU HAVEN'T SEEN A PAPER--OR YOU CAN'T READ!
LOOKS GOOD! MIND IF I TRY SOME?
MMMM... NOT BAD! A TRIFLE STALE...
...AND IT COULD USE A BIT OF SALT...

In the late '50s extending into the early '60s, Curt got to draw the daily Superman newspaper strip off and on for a few years. Stan Kaye (sometimes spelled "Kaye") was his inker on the strip, as he had been on numerous comic book stories. Around this time, Swan was also given the choice assignment of cover artist for the entire Superman Family of comics. That included *Superman, Action, Adventure, Jimmy Olsen, Lois Lane, Superboy* and *World's Finest Comics*. Kaye (also known as an excellent inker for early Superman artist Wayne Boring) became Swan's major embellisher at a time when Curt was developing a more defining look for his adopted characters. For awhile, the team of Swan and Kaye were even the cover artists for *Batman* and *Detective* Comics. Again, there was that Batman connection....


HOUSE of MYSTERY
NO! DON'T! THAT SWORD MEANS YOUR DEATH, JOSE!
HA HA... NEVER FEAR YOU FOOLS! THE CURSE WILL NEVER TOUCH ME!
Page 2 - "SECRET OF THE MATADOR'S SWORD"
MEN NEVER DIE IN CELL THIRTEEN
THE DEVIL'S CHESSBOARD
BLACK FUTURE

The Silver Age of Comics had arrived in 1956 with the "new" Flash's first appearance in *Showcase* #4, but it took awhile for Superman to be affected. Finally, by the late '50s, his mythos was expanding, and writer Otto Binder's grandiose ideas were a big reason. Things continued to percolate as the '60s unfolded. It wouldn't be long before the caliber and complexity of the lengthening storylines by Binder and others would inspire Curt to artistic greatness. With the arrival of a big gun named George Klein to ink his pencils, things got even better.

THE DAWN OF A NEW DECADE

From 1962-64, the great two and three-part novels gave everyone involved the opportunity to shine. This was the era when the Weisinger-edited stories and George Klein's inking were at their peak. Of course, it was obvious that Curt was also moved by the series' direction. He was inspired by the greater use of sci-fi themes combined with the character-driven nobility of the grand stories he was asked to

◀ One of the rarer Curt Swan covers, House of Mystery #12 (Mar '53) features a bullfighter that's a dead ringer for a Superman-family character.

Curt Swan Checklist

by Raul Wrona

Data Sequence

Title, Issue Number (Month & Year), Pencils-Inks, Page Count, Feature Title, "Story title," cover pencils-cover inks

Please Help

Any corrections or additions to the Curt Swan checklist would be greatly appreciated (especially regarding unidentified inkers). Send them to Swan Corrections, c/o CBM, PO Box 180700, Coronado, CA 92178.

Inker Abbreviations

JA=Jack Abel, NA=Neal Adams, DA=Dan Adkins, MA=Murphy Anderson, SB=Sy Barry, TB=Tex Blaisdell, SB=Steve Brodie, RB=Ray Burnley, VC=Vince Colletta, ME=Mike Esposito, CF=Creig Flessel, JF=John Fischetti, JFe=John Forte, FG=Frank Giacoia, JG=Joe Giella, DG=Dick Giordano, SK=Stan Kaye, GK=George Klein, JL=Jose Luis Garcia Lopez, RM=Rubin Moreira, SM=Sheldon Moldoff, BO=Bob Oksner, AP=Al Plastino, GR=George Roussos, KS=Kurt Schaffenberger, and CS=Curt Swan.

General codes:

?=Inker Unknown; c=Cover; bc=Back Cover; nn=No Number; TT=Tommy Tomorrow

Statistics

Curt Swan career scope: Apr/May 1946-Dec 1975; Career penciled pages=almost 11,000; career covers=almost 900. (These are conservative figures.)

Thanks to...

First and foremost, Annette Lawrence (for her invaluable assistance), Gene Reed, Bill Wormstedt, Bob Klein, Pat Lang, Jerry Bails, Jonathan Ingersoll, Frank McGinty, Mark Pijanka, David MacPerson, Dave Darrigo, Bob Heer, and last but not least, Eddy Zeno.

Action Comics

#127 (9/48) CS-JF, 8 pgs, TT, "The Interplanetary Aquarium!"
#128 (1/49) CS-JF, 8 pgs, TT, "The Chase Through Space!"
#129 (2/49) CS-JF, 8 pgs, TT, "The Earth Doom!"
#130 (3/49) CS-JF, 8 pgs, TT, "The Ambassador of Space!"
#131 (4/49) CS-JF, 8 pgs, TT, "The Secret At The Center Of The Earth!"
#132 (5/49) CS-JF, 8 pgs, TT, "The Junior Planeteer!"
#133 (6/49) CS-JF, 8 pgs, TT, "Hollywood Of Space!"
#134 (7/49) CS-JF, 8 pgs, TT, "Mission To Mars!"
#135 (8/49) CS-JF, 8 pgs, TT, "The Largest Man In The World!"
#136 (9/49) CS-JF, 8 pgs, TT, "The Seven Wonders Of Space!"
#137 (10/49) CS-JF, 8 pgs, TT, "Tommy Tomorrow's Trip To Today!"
#138 (11/49) CS-JF, 8 pgs, TT, "The Crystal Of Doom!"
#139 (12/49) CS-JF, 8 pgs, TT, "Badmen Of Mars!"
#140 (1/50) CS-JF, 8 pgs, TT, "The Space Clown!"
#141 (2/50) CS-JF, 8 pgs, TT, "50 Worlds in One!"
#142 (3/50) CS-JF, 8 pgs, TT, "Wishing World!"
#143 (4/50) CS-JF, 8 pgs, TT, "The Treasure In The Atom!"
#144 (5/50) CS-JF, 8 pgs, TT, "Poison Planet!"
#145 (6/50) CS-JF, 8 pgs, TT, "Outlaw World!"
#146 (7/50) CS-JF, 8 pgs, TT, "The Impossible Worlds!"
#147 (8/50) CS-JF, 8 pgs, TT, "Heroes Out Of The Past!"
#148 (9/50) CS-JF, 8 pgs, TT, "The Gypsies Of Space!"
#149 (10/50) CS-JF, 8 pgs, TT, "Tommy Tomorrow, Movie Hero!"
#150 (11/50) CS-JF, 8 pgs, TT, "The Forgotten Heroes Of Space!"
#151 (12/50) CS-JF, 8 pgs, TT, "The Great Space Mirror!"
#152 (1/51) CS-JF, 8 pgs, TT, "Ark Of Space!"
#153 (2/51) CS-JF, 8 pgs, TT, "Castaway World!"
#154 (3/51) CS-JF, 8 pgs, TT, "The Pest Of The Planeteers!"
#155 (4/51) CS-JF, 8 pgs, TT, "The Two Tommy Tomorrows!"
#156 (5/51) CS-JF, 8 pgs, TT, "World Of The Metal Men!"
#157 (6/51) CS-JF, 8 pgs, TT, "The Interplanetary Baby-Sitter!"
#158 (7/51) CS-JF, 8 pgs, TT, "The Secret Of Planetoid-X!"
#159 (8/51) CS-JF, 8 pgs, TT, "The Planeteer From The Past!"
#160 (9/51) CS-JF, 8 pgs, TT, "Mystery Of The Little Worlds!"
#163 (12/51) CS-JF, 6 pgs, TT, "The Junkman Of Space!"
#164 (1/52) CS-JF, 6 pgs, TT, "The Interplanetary Pet Show!"
#165 (2/52) CS-JF, 6 pgs, TT, "The Bank Of The Future!"
#166 (3/52) CS-JF, 6 pgs, TT, "The Earthbound Planeteer!"
#167 (4/52) CS-JF, 6 pgs, TT, "The Man Who Stopped Space!"

PRESENTLY...
THANKS, SUPERMAN-RED AND SUPERMAN-BLUE! YOU'VE KEPT YOUR VOW!
BECAUSE OF YOUR DEVOTION TO DUTY, KANDOR IS NORMAL AGAIN! AND OUR MOTHER PLANET IS RESTORED! WE'LL CALL IT NEW KRYPTON!
BUT OUR PLANET SEEMS BARREN! UNFORTUNATELY YOU COULD NOT RESTORE THE LANDSCAPE, THE CITIES, THE LIFE-FORMS THAT WERE DESTROYED WHEN KRYPTON EXPLODED!
WE'LL SHOW YOU HOW TO USE YOUR SUPER-POWERS TO CORRECT THAT! SUMMON THE SUPERMAN EMERGENCY SQUAD TO FOLLOW US!
SOON, WITH SUPERMAN-BLUE IN THE LEAD, MEMBERS OF THE FORMER SUPERMAN EMERGENCY SQUAD USE THEIR SUPER-POWERS TO RESTORE THE FABULOUS JEWEL MOUNTAINS...
THAT'S IT! YOUR SUPER-STRENGTH IS COMPRESSING THOSE MOUNTAINS INTO CRYSTALINE JEWELS!

▲ George Klein inks the Swan classic "The Amazing Story of Superman Red & Superman Blue!" from Superman #162 (Jul '63, page 7).

depict. Superman, his friends, and even some of his foes were reaching new heights of adventure, heroism, and villainy…Swan was literally given the opportunity to create whole new worlds of comic book creativity.

There were sparks of greatness as early as May 1960, when Curt was inked by John Forte on *Superman* #137 (cover by Swan and Kaye, story by Jerry Siegel). "The Two Faces of Superman" is the famous story of an energy being that was created in Kal-El's image. When Superbaby's ship, on its way to Earth from the exploding planet Krypton, accidentally careened off a giant space ship from another dimension, the impact triggered an onboard duplicating device. The Babe of Steel and his rocket were reproduced, except the duplicate infant was pure energy and not flesh and blood. This creature landed on Earth as did Superbaby, and was found and raised by a criminal couple. Swan was brilliantly able to portray the diverging emotional makeup of Super-Menace from Superman, in the forms of innocent but warped childhood, smirking teenager, and angry adult. And he drew up a storm when the two super beings met as adults in a titanic battle.

Superman #149 (November 1961), contains an imaginary story titled "The Death of Superman," another portent of things to come. Though sometimes credited to Klein, Stan Kaye inked the beautiful pink cover, as well as the interior of another Jerry Siegel-scripted epic. This imaginary tale was bathed in pathos. A sneering Luthor planned to be King of Earth after eliminating the Man of Steel. But before his plan was thwarted by Supergirl, Curt got to illustrate three pages of mourners as they passed in front of the late Superman's (Snow White-type) glass covered coffin. Swan penciled the remaining Justice League members, along with: Lana Lang, Lori Lemaris, Linda Lee Danvers, the Daily Planet staff, alien beings from other worlds, the three founding members of the Legion of Super-Heroes, the people of Kandor, and regular Earth mourners of varied races and dress as they all came to pay their last respects.

MORE EMOTIONAL, MORE NOBLE

George Klein came on board in early 1962. Weisinger and his writers, especially Edmond Hamilton, added more sci-fi aspects as the stories became more grand; and nearly every character became more emotional, more noble. The female faces became more beautiful, the male faces more lined and mature. The heroes and heroines were virtually selfless as they strove to save the world. This was especially true of Superman, as he had to protect not only Earth, but the fragile city in a bottle, perched above a solid rock floor in his Fortress of Solitude. The villains *Continued on page 54*

#168 (5/52) CS-JF, 6 pgs, TT, "The Meteor Mystery!"
#169 (6/52) CS-JF, 6 pgs, TT, "Spaceman By Proxy!"
#170 (7/52) CS-JF, 6 pgs, TT, "The Great Brain Of Space!"
#171 (8/52) CS-JF, 6 pgs, TT, "Phantom Space Ship!"
#189 (2/54) CS-RB, 12 pgs, "Clark Kent's New Mother And Father!"
#232 (9/57) c: CS-SK
#233 (10/57) c: CS-SK
#234 (11/57) c: CS-SK
#235 (12/57) c: CS-SK
#236 (1/58) c: CS-SK
#237 (2/58) c: CS-SK
#238 (3/58) c: CS-SK
#239 (4/58) c: CS-SK
#240 (5/58) c: CS-SK
#241 (6/58) c: CS-SK
#242 (7/58) c: CS-SK
#243 (8/58) c: CS-SK
#244 (9/58) CS-SK, 12 pgs, "The Super-Merman Of The Seal" c: CS-SK
#245 (10/58) c. CS-SK
#246 (11/58) c: CS-SK
#247 (12/58) c: CS-SK
#248 (1/59) c: CS-SK
#249 (2/59) c: CS-SK
#250 (3/59) c: CS-SK
#251 (4/59) c: CS-SK
#252 (5/59) c: CS-SK
#253 (6/59) CS-SK, 12 pgs, "The War Between Superman And Jimmy Olsen!" c: CS-SK
#254 (7/59) c: CS-SK
#255 (8/59) c: CS-SK
#256 (9/59) CS-SK, 12 pgs, "Superman Of The Future!" c: CS-SK
#257 (10/59) c: CS-SK
#258 (11/59) c. CS-SK
#259 (12/59) c: CS-SK
#260 (1/60) c: CS-SK
#261 (2/60) c: CS-SK
#262 (3/60) c: CS-SK
#263 (4/60) c: CS-SK
#264 (5/60) c: CS-SK
#265 (6/60) CS-JFe, 13 pgs, "The Superman From Outer Space!" c: CS-SK
#266 (7/60) c: CS-SK
#267 (8/60) c: CS-SK
#268 (9/60) c: CS-SK
#269 (10/60) c: CS-SK
#270 (11/60) CS-JFe, 10 pgs, "The Old Man Of Metropolis!" c: CS-SK
#271 (12/60) c: CS-SK
#272 (1/61) CS-SK, 13 pgs, "Superman's Rival, Mental Man!" c: CS-SK
#273 (2/61) c: CS-SK
#274 (3/61) c: CS-SK
#275 (4/61) c: CS-SK
#276 (5/61) c: CS-SK
#277 (6/61) CS-JFe, 13 pgs, "Conquest Of Superman!" c: CS-SK
#278 (7/61) CS-SK, 13 pgs, "The Super-Powers Of Perry White!" c: CS-SK
#279 (8/61) c: CS-SK
#280 (9/61) CS-SK 11 pgs, "Brainiac's Super-Revenge!" c: CS-SK
#281 (10/61) c: CS-SK
#282 (11/61) c: CS-SM
#283 (12/61) CS-SK, 13 pgs, "The Red

Continued on page 54

HE HAD NO PEERS!

I was privileged to know Curt as a man and artist! He had no peers in either category! I was fortunate enough to lay out an Origin of Superman story for *Metropolis Magazine*! He was kind enough to finish the penciling—and it was better than anything I could do on my own!

Unfortunately, Curt Swan was underrated as an artist… I guess, because he was always on time with his work and always, always produced the most beautiful Superman pages! He and his wonderful talent will always be missed, not only by his fans, but also his friends in the business…one of which I was proud to be!

—C. Infantino
May 26, 1997

The December 1997 Christie's auction of comic collectibles brought in just under $1 million in sales, with the liveliest bidding being for the prized Gaines file copies of EC comics. The two highest-priced lots sold at the auction were a complete run of the Gaines *MAD* comic book series, issues 1-23, which sold for $43,700, and a complete Gaines *Tales from the Crypt* series, issues 15-46, which sold for $34,500.

INVESTING IN EC

By CBM Market Analyst **Bill Jenks**

As most *CBM* readers know, the EC horror titles are widely regarded as the most important, highest-quality and most creative horror comics ever produced. Introduced in 1950, their creative and clever combination of gruesome tales, ironically moral endings, social commentary and a sense of humor were an immediate success.

EC comics quickly soared to be among the top-selling comics of the early 1950s, which were the peak years of sales in the history of comics. The success of EC launched a booming horror genre and numerous other publishers rushed in with imitations. Regrettably, the EC horror dynasty was brought to a premature death by social critics who objected to their gore and violence. The political and legal pressure that these critics generated included the books being banned in Boston (and other cities), an EC executive being arrested in New York, and publisher William Gaines being questioned in McCarthy-like Senate hearings on the evils of comics.

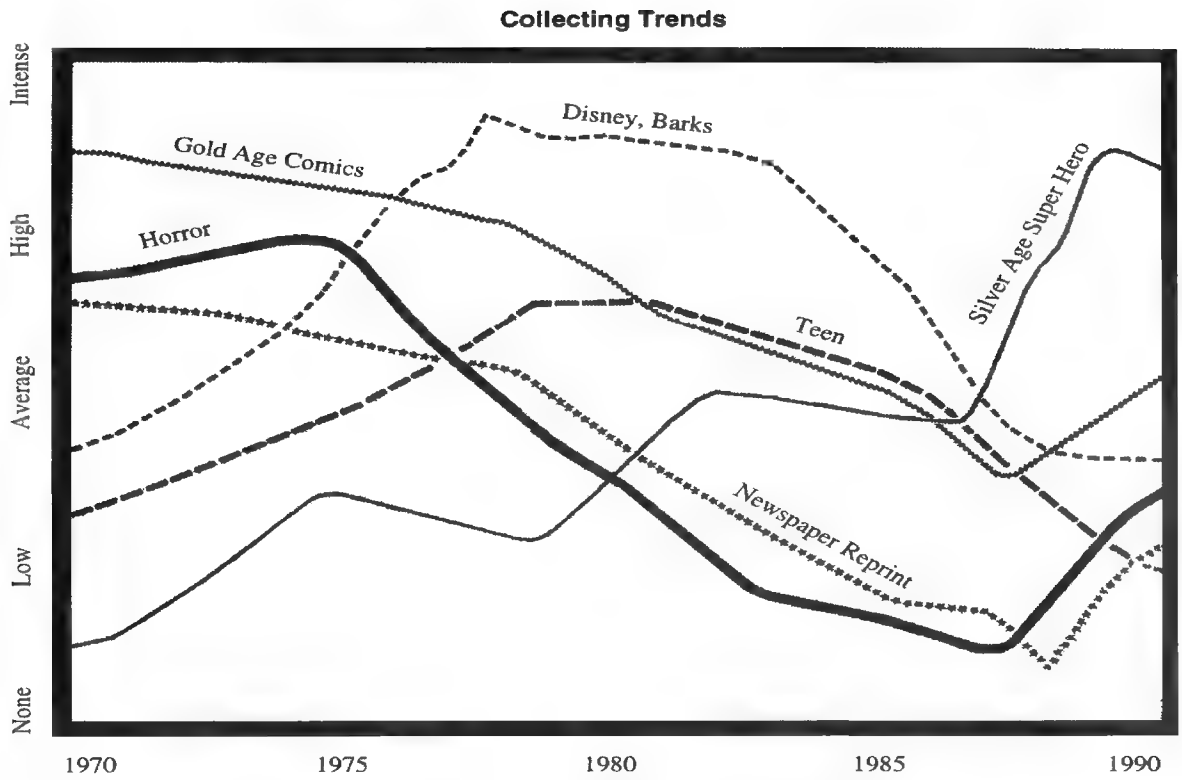
By 1955, all of EC's comics were effectively banned from distribution. Nearly out of business, EC reemerged by revamping its relatively obscure *MAD* color comic book into a black and white magazine format, which soon established itself as the satirical journal of the nation's youth.

During the 1950s, publisher William (Bill) M. Gaines had the foresight to file away 10-12 of each comic EC produced. He had each book wrapped in protective paper and stored unopened and unread in uncirculated condition. The packages were opened in 1989, revealing nearly 40-year-old comics with covers almost as vibrant and pages almost as white as the day they were printed. (See "EC's Time Vault Is Opened" by Bob Overstreet in *CBM* #3, July 1991.)

Some of these books were offered in the 1997 Christie's auction (on behalf of Michael Gaines). There were 15 lots of Gaines file copies in the auction, each representing a complete file set of the original EC titles, now more than half a century old.

As my interest in the auction books and EC in general expanded, I became curious about their value relative to other comics... which lead me to do the following analysis. It compares EC pricing trends to those of the 151 Golden Age through Silver Age books that comprise the Overstreet Hall of Fame. The data shows that all genres come in and out of relative favor with collectors over the years. Horror comics in general have engendered intense collector interest in some years and are currently in great demand... except EC! Amazingly, EC horror comics (acclaimed by all as the best horror books ever published) LOST significant relative value in all three periods analyzed; the long-term (1980-97), the mid-term (the past five years), and the short-term (the past 12 months). As interest in the Gaines file copies continues to escalate, books from this historic publisher may be poised to re-enter the demand limelight.

During early fandom, ECs were highly sought-after... then later fell from



1950's Horror Comics as a Value Investment

As the charts (Fig. 1 & 2) show, various genres of comic books go through cycles of popularity and value to collectors. During the history of the hobby, horror comics have consistently shown an ability to catch the attention of collectors and achieve a popularity nearly approaching or exceeding any other genre, including superheroes. For whatever reason, the horror genre has been generally under-valued by investors over the years, a situation which may provide a 'value' investment opportunity (especially for EC which is at the bottom of the current cycle).

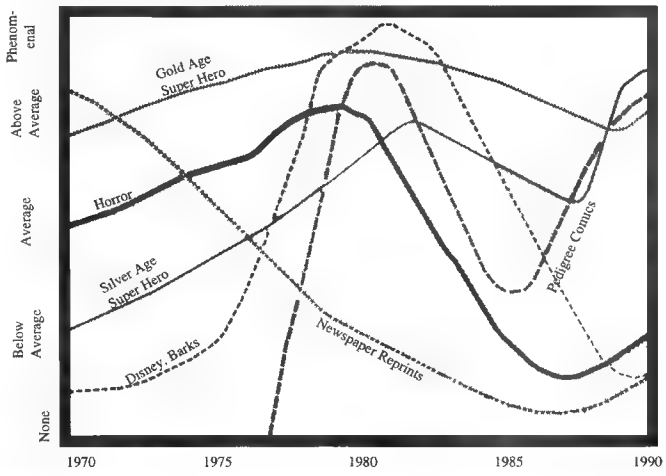
Horror comics have undergone at least two cycles of popularity. The first was when they were introduced in the early 1950s and proceeded to become the most popular genre in the industry, displacing superheroes. The second wave of horror popularity among collectors came in the 1970s, as is shown in these two charts (Fig. 1 & 2), taken from Gerber's *Photo-Journal Guide to Comic Books*.

Fig. 1 shows that from about 1970-75, horror comics were second only to Golden Age comics in terms of collecting popularity.

▲ **COLLECTING TRENDS - FIG. 1** compares the level of demand for various genres of comic books with supply from 1970 through 1990.

▼ **VALUE TRENDS - FIG. 2** shows the relative values of comic book genres as well as pedigree comics during the years 1970-90.

BOTH GRAPHS COURTESY GERBER'S PHOTO JOURNAL GUIDE TO COMIC BOOKS VOL. 2



favor. Now, ECs could be poised for a return to the collector limelight!

Fig. 2 (on page 31) shows that from about 1974-77, horror comics were second only to Golden Age superheroes in terms of relative value growth. From about 1980-88, however, horror comics plunged in terms of both collecting interest and relative value. The charts show partial recovery of horror popularity and value in the 1988-90 period, an upward trend that has continued since 1990, as shown in Fig. 3.

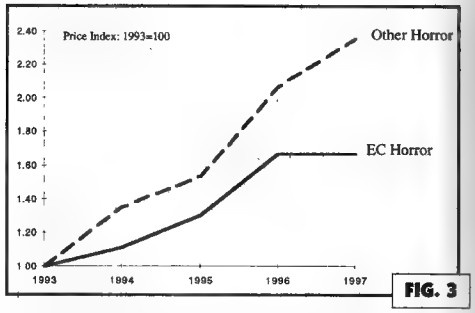


FIG. 3

EC as a Long-term Value Investment

Fig. 5 (on page 33) shows the Golden Age through Silver Age comics from the Overstreet Hall of Fame that were the 20% worst performers in terms of relative value. The biggest drop, for example, was for *Marvel Comics* #1. At 1980 prices, *Marvel* #1 had accounted for 13.1% of the Hall of Fame index, but at 1997 prices it only accounted for 5.6%, meaning it lost 7.6% of share of the Relative Value Index (RVI). In other words, collectors today see *Marvel Comics* #1 as being substantially less valuable relative to the other books in the Hall of Fame. This is a very interesting list to a value investor… perhaps some of these out-of-favor books will come back into higher relative favor again someday.

"Momentum" investors are inclined to invest in the categories that have been rising the most rapidly, on the theory that they will continue to outperform the average.

"Value" investors are inclined to invest in the categories that have lagged recently, on the theory that they will undergo a catch-up period sometime in the future.

The momentum investor is generally playing the latest hot trends, looking for a quick return.

The value investor generally has a longer-term view, looking for opportunities to buy quality assets at historic lows and holding them until they return to normal values.

EC Comics: EC jumps out as probably the most interesting value investment on the Fig. 5 list for two reasons. First, EC has six books on the list, the most of any category. And second, their absolute prices are only in the range of $1,300–1,900. An investor convinced of the long-term importance of the EC comics could place a bet on these books coming back into a higher value range someday without risking an awful lot of money right now.

Hero Comics: Fig. 6 (on page 33) reflects the DC renaissance following the success of the modern series of Batman movies. Since 1980, Golden Age Batman-related titles have risen the most sharply on the relative value list, pulling along with them *Flash, Green Lantern*, and *All-Star*. As these DC-related titles gained share, it was at the expense of Marvel, Captain Marvel, Daredevil, and Plastic Man. I feel the Golden Age series of books for these superheroes represent a value for investors who believe that there will be another shift in interest away from DC back to Marvel again someday. One consideration for some of the Golden Age books is absolute price. *Marvel Comics* #1, for example, currently lists at $98,000. So, this would be a riskier bet to make than EC, which are about 1/50th the price at present.

Action #1: Interestingly, *Action* #1 is seventh on the list of biggest losers of relative value since 1980, even though it displaced *Marvel Comics* #1 as the highest priced comic in the market over the same period. While *Action* #1's price appears astronomical, it has in fact risen less rapidly than the average comic in the Hall of Fame. But at $160,000, *Action* #1 would be pretty risky to classify as a clear value play. In comparison, an investor today could buy in top-grade condition all 192 of the horror-shock-science fiction EC comics ever produced for $64,000!

Disney Comics: There are four of the highest-priced Disney-

▲ **FIG. 3 & 4** above: Six EC comics are among the 151 in the Overstreet Hall of Fame (pre-Golden Age through the Silver Age). The 1980 value of the EC books accounted for about 2% of the value of the total group, while in the 1990s their price had so lagged the rest of the books in the group that EC comics only accounted for about 0.5%. Some have speculated that the drop is likely the result of the availability of inexpensive EC reprints that went on sale in comic shops during the mid-1980s.

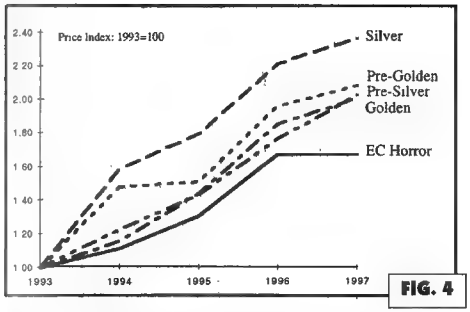


FIG. 4

related *Four Color* books on Fig. 5, as well as *Walt Disney's Comics & Stories* #1. For whatever reason, the Disney-related books have dropped out of relative favor with collectors since 1980, despite the Disney franchise in other media having grown stronger than ever over this period. For collectors who believe in the long-term brand power of the Disney characters, these books appear to represent a great value investment at today's prices. The *Four Color* Disney comics prices are in the $7,500 to 10,000 range, which puts them in a more reasonable risk category than the *Marvel* and *Action* books.

It's possible that the market has achieved long-term equilibrium and there will not be any major shifts in relative value again. But history suggests that these things go in cycles. A value investor who believes in and enjoys owning any of the categories above could well find now to be an historic opportunity to buy low.

EC as a Mid-term and Short-term Value Investment

EC horror comics appear to be an attractive mid-term and short-term value, since their prices have lagged all other categories in the Overstreet "Hall of Fame" index over the past five years, with a particularly flat pattern in 1996-97 (Fig. 4). The other horror titles in the Overstreet Hall of Fame have kept pace with the fastest-increasing categories, so there has been no slow-down in the horror genre (Fig. 3). The professional comic press continues to cite EC as the most important, influential and highest-quality horror series ever produced, so there is no inherent reason for EC values to lag the horror genre over the long term.

The 1997 *Overstreet Comic Book Price Guide* (27th Edition) speculates that the EC lag may be due to the availability of inexpensive reprints of EC comics that have existed in one form or another since the mid-1980s. Fig. 7 (on page 50) bears this theory out.

While the availability of reprints may be a substitute for collectors who buy primarily for reading purposes, they are no substitute for investment-oriented collectors, who buy only scarce original books. The availability of *(Continued on page 50)*

FIG. 5 & 6 ▼ use a Relative Value Index (RVI; the change in % share of the dollar value of comics in the Overstreet Hall of Fame) to show the 30 Biggest Losers (value investments) and the 30 Biggest Gainers (momentum investments).

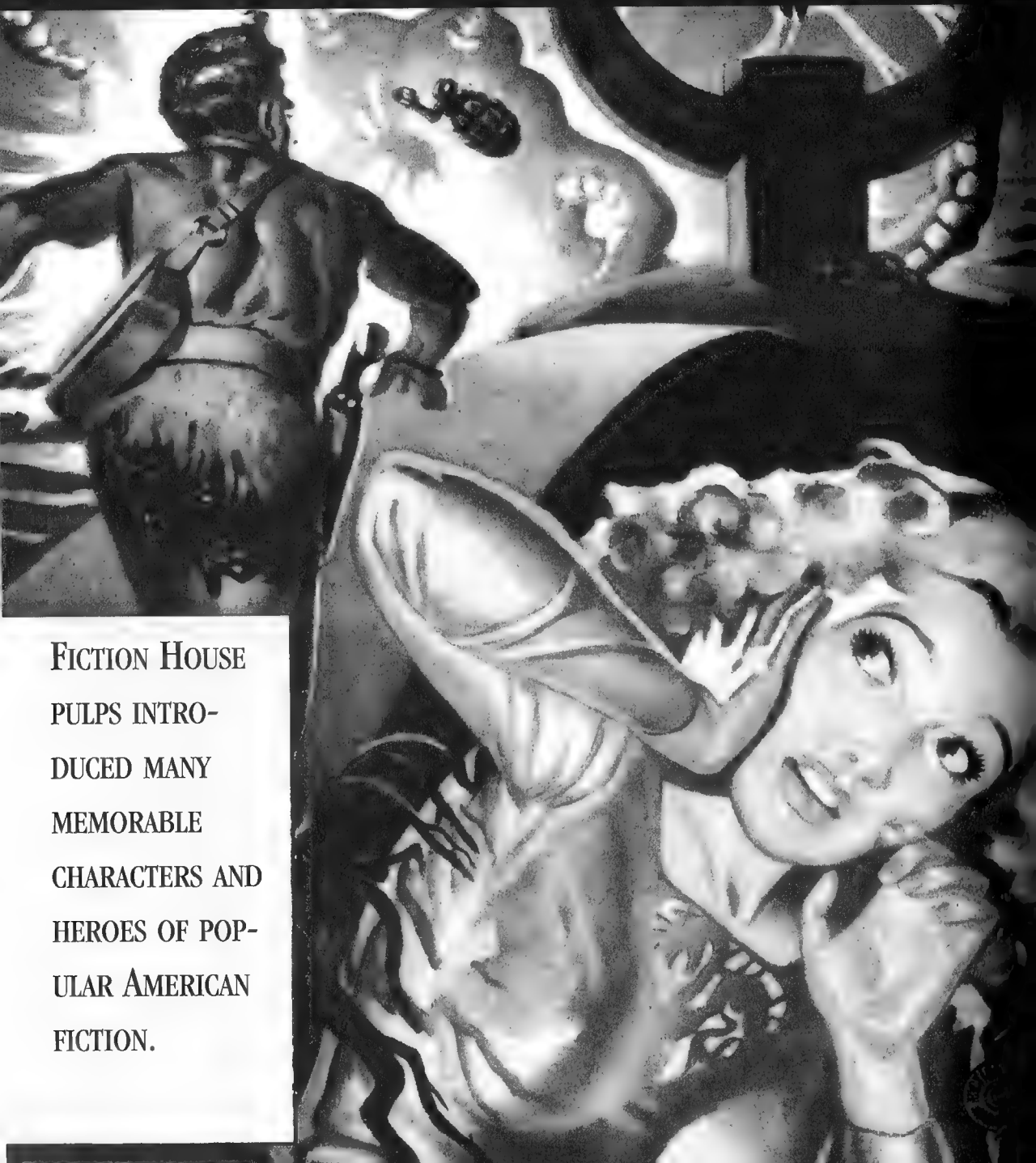
30 Biggest Losers (Value Investments)

Title	RVI Δ 1980-97	97 Price	Attraction
Marvel Comics 1	-7.547	98,000	Submariner, Human Torch
Walt Disney's Comics & Stories	-1.826	16,000	Funny animal series
Captain Marvel Adventures 1	-1.743	27,000	
Four Color S2#9	-1.546	7,500	Barks Donald Duck
Red Raven 1	-1.437	9,400	Early Kirby
Four Color S1#16	-1.049	8,500	Mickey Mouse
Action Comics 1	-0.911	160,000	Superman
Four Color S1#4	-0.715	10,500	4-color Donald Duck
Phantom Lady 17	-0.605	3,800	
Amazing Spider-Man 14	-0.578	1,400	Green Goblin
Special Edition 1	-0.529	8,000	Captain Marvel
Animal Comics 1	-0.528	850	Pogo
Silver Streak 6	-0.495	10,500	Daredevil
More Fun Comics 52	-0.375	47,000	Spectre
Weird Science 12 (1)	-0.337	1,300	
Weird Fantasy 13 (1)	-0.299	1,300	
Haunt of Fear 15 (1)	-0.264	1,900	Old Witch
Daredevil Comics 1	-0.253	8,500	
Military Comics 1	-0.228	7,500	Blackhawk
Crypt of Terror 17 (1)	-0.187	1,900	Crypt Title
Marvel Mystery Comics 9	-0.179	16,000	
Plastic Man 1	-0.163	2,900	
Famous Funnies-Carnival nn	-0.162	7,500	
Four Color S2#178	-0.162	1,200	Uncle Scrooge
Little Dot 1	-0.157	700	Richie Rich
Journey into Mystery 83	-0.154	4,200	Thor
War Against Crime 10	-0.153	1,350	Vault Keeper
Detective Comics 233	-0.134	1,100	Batwoman
Crime Patrol 15	-0.133	1,700	Crypt Keeper
Avengers 1	-0.126	2,400	
EC Total	-1.373		

30 Biggest Gainers (Momentum Investments)

Title	RVI Δ 1980-97	97 Price	Attraction
Detective Comics 27	+2.907	150,000	Batman
All American Comics 16	+2.129	60,000	Green Lantern
New Fun Comics 1	+1.796	37,000	
Flash Comics 1	+1.774	50,000	Flash, Hawkman
Detective Comics 1	+1.720	50,000	
Adventure Comics 40	+1.311	32,000	Sandman
Green Lantern (S1) 1	+0.992	25,000	
All Star Comics 8	+0.885	24,000	Wonder Woman
Detective Comics 38	+0.785	28,000	Robin
All Star Comics 3	+0.735	30,000	Justice Society
Famous Funnies-Series 1	+0.712	21,000	
Wonder Comics 1	+0.710	13,500	Wonderman
New York World's Fair 1939	+0.610	24,000	Sandman
Century of Comics nn	+0.594	17,500	
Amazing Fantasy 15	+0.563	27,000	Spider-Man
More Fun Comics 2 (14)	+0.545	11,500	Dr. Occult
Sensation Comics 1	+0.490	20,000	Wonder Woman series
Showcase 4	+0.475	25,000	Flash
Wonder Woman 1	+0.454	16,500	
Famous Funnies 1	+0.421	14,500	
Batman 1	+0.372	60,000	Joker, Catwoman
All American Comics 19	+0.360	12,000	Atom
All Flash 1	+0.298	11,500	
Jumbo Comics 1	+0.260	16,000	
Adventure Comics 72	+0.245	10,000	Simon & Kirby Sandman
More Fun Comics 73	+0.224	10,500	Aquaman
Adventure Comics 61	+0.220	11,000	Starman
Big All-American Comic Book 1	+0.191	10,500	
Superman 1	+0.170	110,000	
X-Men 1	+0.155	5,000	

FICTION HOUSE...



FICTION HOUSE PULPS INTRODUCED MANY MEMORABLE CHARACTERS AND HEROES OF POPULAR AMERICAN FICTION.

PULPS!

BY CHRISTIAN K. BERGER

DURING THE 1920S, radio, silent movies, and pulp magazines came to the forefront as popular forms of mass entertainment. A pioneer of the latter was Frank Munsey, the "King of the Pulps." Way back in the 1800s he began publishing the first action-adventure pulp, *Golden Argosy,* which later became *Argosy* on December 2, 1882. When World War I ended, thousands of American soldiers—now infused with "liberal" European ideas and morality—returned with a seemingly insatiable appetite for action and adventure fiction. Along with the increasing literacy of the rest of the country this demand was filled by hundreds of new pulp magazine titles that flooded corner newsstands and magazine racks like a paper tidal wave.

In August of 1921, two astute entrepreneurs, Jack Kelly and Jack Glenister, formed one of the most innovative and long lasting publishing firms, Fiction House. Working in Manhattan, Kelly and Glenister published their first pulp, *Action Stories*, which struck paydirt and became the cornerstone of Fiction House. In the next three decades, Fiction House published the following classic pulps: *Air Stories, Wings, Black Aces, Lariat, North-West Stories* which evolved into *North-West Romances, Two Complete Science-Adventure Books, Two Western Books, Detective Book Magazine, Baseball Stories, Sheena–Queen of the Jungle* (the famous one shot), *Two Complete Detective Books, Fight Stories, Two Western Romances, Detective Classics, Football Stories, George Bruce's Air Novels* and three of the all-time greats, *Planet Stories, Frontier Stories,* and *Jungle Stories*.

The Fiction House pulps introduced many memorable characters and heroes of popular American fiction. From *Planet Stories*, the space adventurer Eric John Stark was created by the late novelist/screenwriter Leigh Brackett. *Jungle Stories* featured Armless O'Neil, who was created by Dan Cushman. The prolific Cushman, who sometimes wrote under house names, had on occasion, two or three stories in the same pulp! The Western Spur Award winner Dan Cushman also created Comanche John who often appeared in *Frontier Stories*. *Action Stories*, one of the best action adventure pulps, featured the famous Senorita Scorpion, cooked up in the brilliant mind of Les Savage, Jr. Savage was one of America's best western novelists. His novels and stories were often censored... making them more collectible by present day hobbyists. In late 1995, Thorndike Press will publish another of Les Savage, Jr.'s lost novels uncensored and from the original manuscript. Savage was a true original and his work has been unfairly overlooked and underappreciated.

Wings, an air adventure pulp, often presented the daring exploits of Pete Storm. Pete Storm was created by R. Keene Lee and thrilled kids of all ages across America in his fighting battle warplanes.

Black Aces, a hard-boiled detective pulp, had a noirish character named Major John Lacy who in 'Death Wish' style, was possibly the first vigilante in American fiction. Although short-lived (seven issues from 1931-32), *Black Aces* and Fiction House can thank Theodore Tinsley for creating Major John Lacy.

Another memorable Fiction House character was Ki-Gor, created by John Murray Reynolds. Ki-Gor, who appeared in *Jungle Stories* (Quarterly), traversed the African wilds in a style reminiscent of Tarzan. A similar pulp, *Sheena—Queen of the Jungle*, appeared in a classic one-shot (Spring 1951) with three Sheena novels by James Anson Buck and a short story, Cobra Death by Tom O'Neill. This pulp is one of the rare cases where a character appeared in the comics first and later moved to the medium of pulps.

The Fiction House writers were top notch: some are still writing today. Edgar Wallace (creator of King Kong and Sanders-Of The River), Poul Anderson, William Heuman, Wayne D. Overholser, Alfred Coppel, Philip K. Dick, Ray Bradbury, Lester Dent (creator of Doc Savage), John D. MacDonald, Robert Sheckley, Erle Stanley Gardner, Henry Kuttner, Isaac Asimov, Philip Wylie, Michael Avallone, Eando Binder, Fredric Brown, Gardner F. Fox, Walt Coburn, James Blish, the aforementioned Les Savage, Jr., Theodore Tinsley, Leigh Brackett, and Dan Cushman... all wrote for Fiction House.

Some of the finest cover art in pulp history was commissioned for the Fiction House pulps. Vintage covers on *Planet*

The women of the wild west faced many perils; this one's recoiling from a spear-wielding native on horseback in a close-up of the cover for Frontier Stories (Spr 1947).

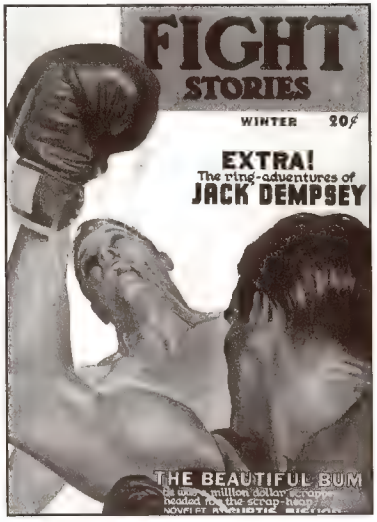
FACING PAGE: It's hectic interplanetary action with the hero hurling a hand grenade at alien monsters and machines on the colorful cover of Planet Stories #5 (Nov 19??).

Stories and *Jungle Stories* are classics of their genres and original art from these pulps is highly coveted by collectors. Sales of original Fiction House cover art have ranged into the tens of thousands of dollars. Master pulp artists Norman Saunders, Allen Anderson, George Gross, H. L. Parkhurst, and Frank Kelly Freas all painted original covers for Fiction House's *Planet, Frontier,* and *Jungle Stories*. Earlier, artist Fred Craft painted the crime noire covers for the short-lived *Black Aces*. These memorable covers painted by the Freases, Andersons, Crafts and others are true masterpieces of the medium. Their ability to capture the plot of a story and translate it into a single cover scene is legendary.

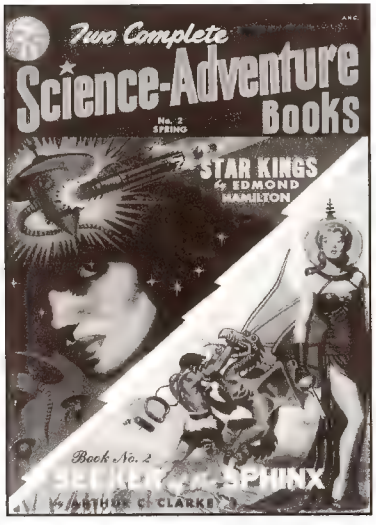
Glenister and Kelly had earlier spun off several of their pulps into comic books, including *Planet Comics, Wings Comics, Jungle Comics, Fight Comics, Sheena–Queen of the Jungle, Jumbo Comics,* and *Wambi–Jungle Boy*. All are avidly collected today at values often surpassing their pulp counterparts.

Planet Stories, Jungle Stories, Action Stories, and *Frontier* were barely alive by the time mass market paperbacks and television finally "buried" the pulp industry... however, the legacy of the pulps is strong today due to the resurgence of interest in popular nostalgic, pulp collecting, and film noire.

Publishers Kelly and Glenister's Fiction House, with its eclectic mix of genres in both the pulps and comics fields, thrilled millions of Americans, young and old, for decades and is deserving of its revered place in pulp and comic book history.



COWBOY-LIFE STORIES
Lariat
STORY MAGAZINE
JUNE 20c
Real COWBOY stories by Real COWBOYS
FUZZY OF THE FLYING V
by Walter J. Coburn
a complete cowboy novelet by the cowboy-author. One that will pull you out of your seat!



Fiction House pulps from the 1920s through the 1950s: from **Lariat** vol3#6 (Jun 1926) to **Two Complete Science-Adventure Books** #2 (Spr 1951) and including a nice cover featuring Senorita Scorpion from the company's first hit title, **Action Stories**, as well as examples of their sports and crime offerings with **Fight Stories** vol8#7 (Win 1946) and **Two Complete Detective Books** (#38, May 1946).

▲ v2#12 (Fall 1945 ▼ v4#5 (Winter 1949)

▲ v1#1 (Spring 1951) ▼ v5#10 (Winter 1953)

WINTER
PLANET
stories
20¢
SWORD OF FIRE
Novelet of an Enslaved Universe
by EMMETT McDOWELL
Earth was dead. But Earth might bloom again,
fed by the blood of that hard-shelled Cain . . .
THE DEAD-STAR ROVER
A Startling Novel by ROBT. ABERNATHY
COPPEL • FENNEL • de COURCY • WALTON

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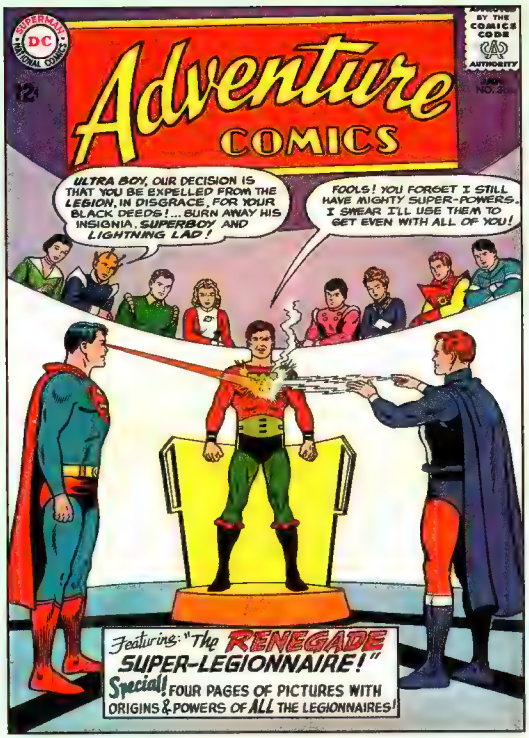
MORE FICTION HOUSE PULPS ON PAGE 44


Adventure
COMICS
ULTRA BOY, OUR DECISION IS THAT YOU BE EXPELLED FROM THE LEGION, IN DISGRACE, FOR YOUR BLACK DEEDS!... BURN AWAY HIS INSIGNIA, SUPERBOY AND LIGHTNING LAD!
FOOLS! YOU FORGET I STILL HAVE MIGHTY SUPER-POWERS. I SWEAR I'LL USE THEM TO GET EVEN WITH ALL OF YOU!
Featuring: "The RENEGADE SUPER-LEGIONNAIRE!"
Special! FOUR PAGES OF PICTURES WITH ORIGINS & POWERS OF ALL THE LEGIONNAIRES!

▲ Adventure #316 (Jan 1964) ▼ #331 (Apr 1965)

Adventure
COMICS
featuring SUPERBOY and the LEGION OF SUPER-HEROES
CHECKMATE, LEGIONNAIRES! WE KNOCKED OUT YOUR FIRST SQUAD... AND WE'VE JUST BEATEN YOUR SECOND SQUAD!
ONLY ONE CHANCE FOR US TO STORM THE CITADEL OF DOOM... IT'S UP TO THE MEMBERS OF OUR SUICIDE SQUAD!
Featuring "The LEGION'S SUICIDE SQUAD!"

▲ Adventure #319 (Apr 1964) ▼ #332 (May 1965)

Adventure
COMICS
featuring SUPERBOY and the LEGION OF SUPER-HEROES
IN MEMORIAM THE LEGION OF SUPER-HEROES
HERE LIES SUPERBOY
Featuring SATURN QUEEN, COSMIC KING and LIGHTNING LORD in "The TRIUMPH of the LEGION of SUPER-VILLAINS!"
WE'VE DESTROYED YOUR FELLOW-MEMBERS OF THE LEGION OF SUPER-HEROES! YOU'RE NEXT, SUPERBOY! BEHOLD YOUR TOMBSTONE!
GASP!? MY LEGIONNAIRE FRIENDS... ALL DEAD! WHAT TERRIBLE WEAPON WILL THESE SUPER-VILLAINS USE AGAINST ME?

Adventure
COMICS
featuring SUPERBOY and the LEGION OF SUPER-HEROES
"SUPERBOY and the SUPER-MOBY DICK of SPACE!"
I'VE TRACKED YOU ACROSS SPACE, YOU MONSTER! I LOST AN ARM BATTLING YOU, BUT NOW I'LL HAVE MY REVENGE!
STOP, LIGHTNING LAD! YOU CAN'T KILL IT! YOU KNOW WE LEGIONNAIRES NEVER TAKE LIFE!

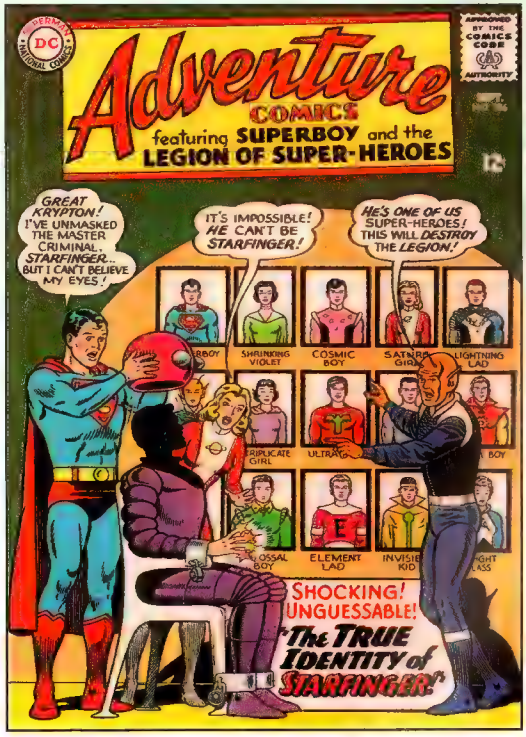
Adventure
COMICS
featuring SUPERBOY and the LEGION OF SUPER-HEROES
JAN. NO. 328
Featuring: "The LAD WHO WRECKED the LEGION!"
WHY ARE YOU ATTACKING ULTRA BOY AND ME? WE'RE YOUR FRIENDS!
FRIENDS... BAH! I HAVEN'T EVEN STARTED, FIRST, I'LL FINISH YOU OFF, MON-EL, AND THEN I'LL TAKE CARE OF ALL THE OTHER LEGIONNAIRES!

▲ Adventure #328 (Jan 1965) ▼ #335 (Aug 1965)

Adventure
COMICS
featuring SUPERBOY and the LEGION OF SUPER-HEROES
MAR. NO. 330
Featuring "The MENACE of the MYSTERY LEGIONNAIRE!"
STOP, SATURN GIRL. YOU HAVE HEAT VISION... AND IT'S BURNING ME! I'VE LOST MY INVULNERABILITY!
I'LL READ SUPERBOY'S MIND AND... OHH! WHAT HAPPENED?
SUPERBOY HAS BOUNCING BOY'S POWERS... AND I, BRAINIAC 5, HAVE CHAMELEON BOY'S! I'M BECOMING A GORILLA!
AND I, COLOSSAL BOY, GREW SMALL INSTEAD OF LARGE! THE MYSTERY LEGIONNAIRE HAS MIXED UP OUR POWERS!

▲ Adventure #330 (Mar 1965) ▼ #336 (Sep 1965)

Adventure
COMICS
featuring SUPERBOY and the LEGION OF SUPER-HEROES
AUG. NO. 335
12¢
Featuring STARFINGER - THE 30th CENTURY VILLAIN MORE DANGEROUS THAN GOLDFINGER!
WITH A SINGLE GESTURE, HE... ...MAKES PHANTOM GIRL A PERMANENT PHANTOM!
...TURNS MATTER-EATER INTO METAL!
SHRINKS
MAKES LIGHT-ASS SUPER-HEAVY!
BLASTS SUPERBOY WITH KRYPTONITE RAYS!


Adventure
COMICS
featuring SUPERBOY and the LEGION OF SUPER-HEROES
GREAT KRYPTON! I'VE UNMASKED THE MASTER CRIMINAL, STARFINGER... BUT I CAN'T BELIEVE MY EYES!
IT'S IMPOSSIBLE! HE CAN'T BE STARFINGER!
HE'S ONE OF US SUPER-HEROES! THIS WILL DESTROY THE LEGION!
SHRINKING VIOLET
COSMIC BOY
SATURN GIRL
LIGHTNING LAD
ULTRA
ELEMENT LAD
SHOCKING! UNGUESSABLE! "The TRUE IDENTITY of STARFINGER!"

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EXTRA!
"THE SECRET LIVES OF SUPERBOY"
Adventure COMICS
featuring SUPERBOY and the LEGION OF SUPER-HEROES
OCT. NO. 337
12¢
SATURN GIRL AND LIGHTNING LAD... PHANTOM GIRL AND ULTRA BOY... MARRIED! NOW, ACCORDING TO THE LEGION CONSTITUTION, THEY MUST QUIT THE LEGION!
YOU'LL BE STUNNED WHEN YOU SEE THE FANTASTIC POWERS OF THE NEW MEMBERS* WHO REPLACE .. "The LEGIONNAIRE DROPOUTS!"
*SUPER-POWERS OF NEW LEGIONNAIRES SUGGESTED BY OUR READERS!

▲ Adventure #337 (Oct 1965) ▼ #343 (Apr 1966)

Adventure COMICS
featuring SUPERBOY and the LEGION OF SUPER-HEROES
JAN. NO. 340
12¢
COMPUTO SPEAKING!... SURRENDER, SUPERBOY, OR I'LL ANNIHILATE MY OTHER HOSTAGE, JUST AS I'M DESTROYING TRIPLICATE GIRL!
THIS HEARTLESS JUKEBOX MEANS BUSINESS! BY FIGHTING IT, I'VE SACRIFICED POOR TRIPLICATE GIRL! I CAN'T LET HIM DESTROY LIGHTNING LAD -- SO I'LL GIVE UP!
Introducing COMPUTO The CONQUEROR! THE ELECTRONIC ENEMY PROGRAMMED TO WIPE OUT SUPER-HEROES!

▲ Adventure #340 (Jan 1966) ▼ #349 (Oct 1966)

Adventure COMICS
featuring SUPERBOY and the LEGION OF SUPER-HEROES
12¢
WARNING TO THE SUPERSTITIOUS! IF BLACK CATS SCARE YOU... IF YOU WON'T WALK UNDER A LADDER-- IF YOU STAY HOME ON FRIDAY THE 13th... Then BEWARE -- "The EVIL HAND of the LUCK LORDS!"
A JINX MADE BOUNCING BOY LOSE HIS SUPER-POWER!
A HOODOO COST LIGHTNING LAD HIS RIGHT ARM!
BAD LUCK MADE STAR BOY LOSE HIS LEGION MEMBERSHIP!
A WHAMMY OF THE FUTURE DESTROYED ONE OF TRIPLICATE GIRL'S THREE BODIES!

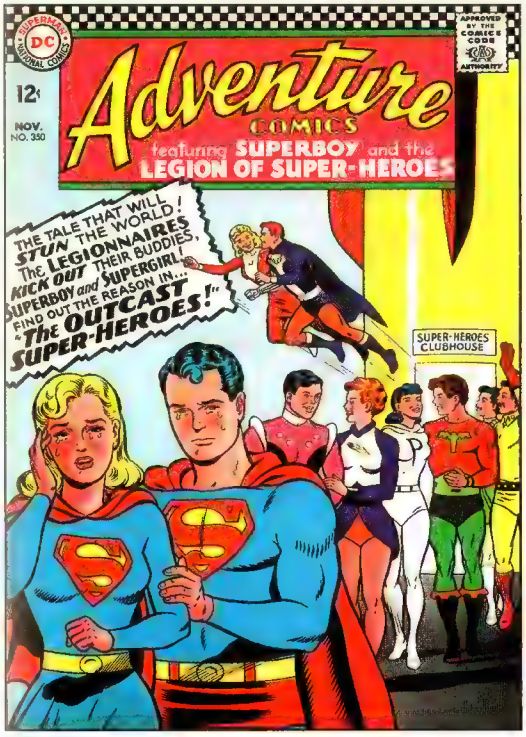
Adventure COMICS
featuring SUPERBOY and the LEGION OF SUPER-HEROES
12
FEATURING UNIVERSO, THE UNWANTED... as "The ROGUE LEGIONNAIRE!"
YOU WILL LET ME JOIN THE LEGION! YOU HAVE NO CHOICE... SAY IT, LEGIONNAIRES!
WE-ACCEPT-YOU, UNIVERSO! YOU-ARE-NOW-ONE-OF-US!

Adventure
COMICS
featuring SUPERBOY and the LEGION OF SUPER-HEROES
12¢
FEB. NO. 341
HAVE YOU GONE MAD, COLOSSAL BOY? YOU'RE KILLING YOUR COMRADES, STAR BOY AND SUN BOY...!
YOU'RE NEXT, SUPERBOY, EVEN THOUGH YOU THINK YOU'RE INVULNERABLE! THEN...THE ENTIRE LEGION DIES!
It's ZERO HOUR FOR THE LEGIONNAIRES WHEN THEY FACE "COLOSSAL BOY'S ONE-MAN WAR!"

Adventure
COMICS
featuring SUPERBOY and the LEGION OF SUPER-HEROES
12¢
MAR. NO. 342
IT'S TRUE... I KILLED THIS OUTLAW! BUT IT WAS SELF-DEFENSE!
THAT'S NO EXCUSE, STAR BOY! WHEN YOU USED THIS DEADLY WEAPON, YOU BROKE THE LEGION CODE!
YOU'VE KILLED ONCE... YOU'LL KILL AGAIN!
YOU'RE EXPELLED! WE DON'T WANT TRIGGER-HAPPY MEMBERS IN THE LEGION!
featuring "The LEGIONNAIRE WHO KILLED!" CO-STARRING DREAM-GIRL!

▲ Adventure #341 (Feb 1966) ▼ #350 (Nov 1966)

▲ Adventure #342 (Mar 1966) ▼ #351 (Dec 1966)


Adventure
COMICS
featuring SUPERBOY and the LEGION OF SUPER-HEROES
12¢
NOV. NO. 350
THE TALE THAT WILL STUN THE WORLD! The LEGIONNAIRES KICK OUT THEIR BUDDIES, SUPERBOY and SUPERGIRL! FIND OUT THE REASON IN... "The OUTCAST SUPER-HEROES!"
SUPER-HEROES CLUBHOUSE

Adventure
COMICS
featuring SUPERBOY and the LEGION OF SUPER-HEROES
12¢
DEC. NO. 351
FEATURING "The FORGOTTEN LEGION!"
SUPERBOY! YOU MUST GET YOUR MEMORY BACK AND HELP US! DOESN'T THIS CLUBHOUSE WE BROUGHT HERE FROM THE FUTURE REMIND YOU OF THE LEGION? DON'T YOU REMEMBER ME-- COLOSSAL BOY?
LEGION? I NEVER HEARD OF IT! NOW GET THAT EYESORE OUT OF SMALLVILLE BEFORE I DEMOLISH IT!
SMALLVILLE CLEAN-UP CAMPAIGN KEEP OUR CITY BEAUTIFUL
SUPER-HERO CLUBHOUSE

ALL COVERS © 1998 DC

Adventure
COMICS
featuring SUPERBOY and the LEGION OF SUPER-HEROES
MAR. NO. 354
12¢
FEATURING AN AMAZING PREVIEW OF THE FUTURE IN WHICH SUPERMAN TEAMS UP WITH...
"The ADULT LEGIONNAIRES!"
SEE WHICH MEMBERS WILL LIVE...MARRY...DIE!
GREAT KRYPTON! THE LEGION HAS ADDED A HALL OF MONUMENTS TO MEMBERS WHO DIED IN ACTION! MOST OF THEM WERE FRIENDS OF MINE WHEN I WAS SUPERBOY!
CHEMICAL KING
REFLECTO
SHADOW WOMAN
FERRO LAD

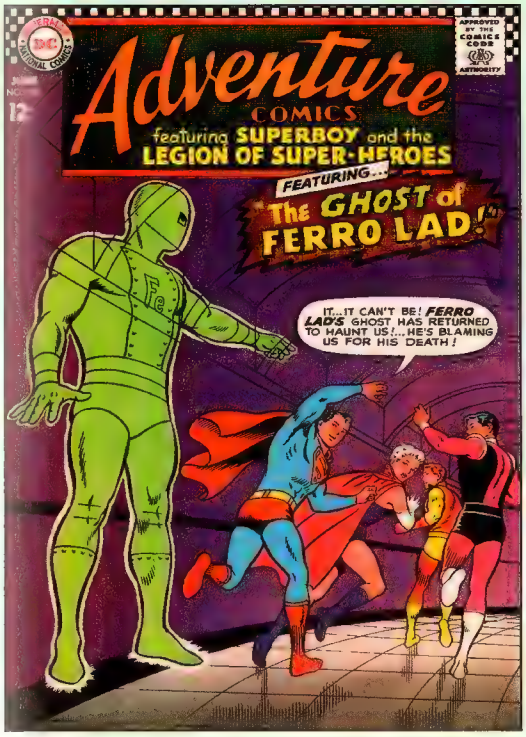
▲ Adventure #354 (Mar 1967) ▼ #371 (Aug 1968)

Adventure
COMICS
featuring SUPERBOY and the LEGION OF SUPER-HEROES
MAY NO. 356
12¢
LET'S ADOPT THAT GREEN-FACED TYKE! LOOK AT THE MESSAGE HE'S SPELLING OUT FOR US!
Featuring SUPERBABY, ELEMENT INFANT, DREAM TOT, LITTLE MON-EL and BABY BRAINIAC at "The FIVE LEGION ORPHANS!"
INTERSTELLAR ORPHANAGE

▲ Adventure #356 (May 1967) ▼ #379 (Apr 1969)

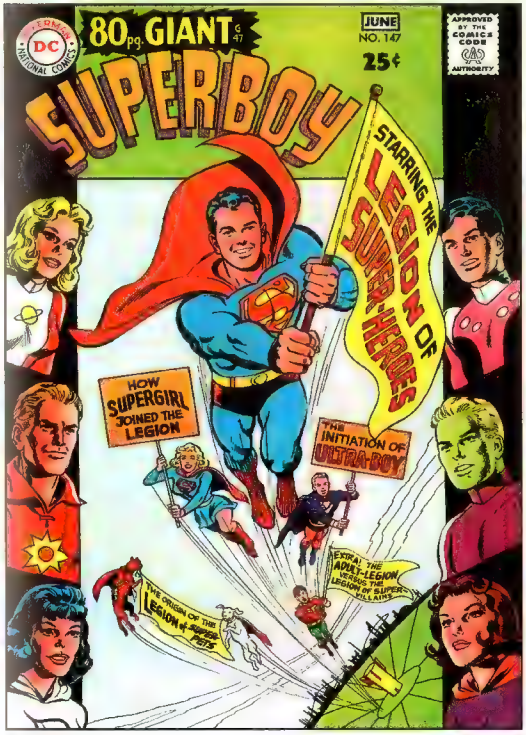
Adventure
COMICS
featuring SUPERBOY and the LEGION OF SUPER-HEROES
AUG. NO. 371
12¢
SORRY TO QUIT THE LEGION, OLD BUDDIES, BUT THAT'S THE WAY THE KRYPTONITE CRUMBLES!
I'VE GOT TO JOIN A NEW SUPER-TEAM!
Featuring... "WHEN SUPERBOY WALKED OUT ON THE LEGION!"

Adventure
COMICS
featuring SUPERBOY and the LEGION OF SUPER-HEROES
NO. 379 APR.
12¢
...WE, THE LEGIONNAIRES, COMMIT SUPERBOY'S BODY TO THE DEPTHS OF SPACE! MAY HE REST IN PEACE!
BURIAL IN SPACE!


Adventure COMICS
featuring SUPERBOY and the LEGION OF SUPER-HEROES
FEATURING...
The GHOST of FERRO LAD!
IT...IT CAN'T BE! FERRO LAD'S GHOST HAS RETURNED TO HAUNT US!...HE'S BLAMING US FOR HIS DEATH!

▲ Adv. #357 (Jun 1967) ▼ Superboy #147 (May/Jun 1968)

▲ Adv. #364 (Jan 1968) ▼ LSH #1 (Feb 1973)



ALL COVERS © 1998 DC

FIGHTING ACES OF WAR SKIES
WINGS
WINTER
25¢
Al knew all the answers—Mr. All-America, pounding out unassisted TDs, or killing Migs
The GOD IN THE F-86
Novel of Korea by JOHAMAS L. BOUMA
SLOW TIME PILOT by John Prescott

▲ unknown (Winter 1952) ▼ v1#10 (Apr 1942)

▲ v5#3 (Nov 1951) ▼ v5#11 (Spring 1954)

PLANET
STORIES
STRANGE ADVENTURES ON OTHER WORLDS— THE UNIVERSE OF FUTURE CENTURIES
20c
THE LAST MARTIAN
by RAYMOND VAN HOUTEN
THE THING OF VENUS
WILBUR S. PEACOCK
BLACK FRIAR OF THE FLAME
Novelet by ISAAC ASIMOV
BOND • KUMMER • F. BROWN • CUMMINGS • BRACKETT

ALL COVERS © 1998 FICTION HOUSE

Remembering Win...

Win Mortimer died January 10, 1998 from bone cancer. He was 78 years old.

I worked with Win at Neal Adams Continuity Associates from 1983-85, penciling storyboards and comp art (that Neal would ink and then have colored) for advertising agencies. Win worked in a room with fellow DC Comics old-timer Jack Sparling. Sparling's work was still fresh in my mind then, because I was a big fan of his 1968 series **Secret Six**, "Johnny Double" in **Showcase**, and a couple of post-Adams Spectre stories. But Mortimer's background was more of a mystery to me; I couldn't recall anything he had particularly done, though I somehow knew he was an old-time DC artist, as his name had seeped into the part of my brain that stores comic book history.

But the more I saw of his penciling, I realized he had drawn one of my favorite comics from my childhood, a pre- Batman TV show **Brave and Bold** the team-up issue (#64, March 1966 teamed Batman and Eclipso and had a great cover by Gil Kane!). From that moment on, I felt a kinship with Win, an eccentric man with a big heart and great sense of humor. I also took more interest in his artwork.

I noticed that, although his present drawing style seemed a little quaint and wispy for Adams' inking needs (then again, everyone's penciling seemed quaint and wispy compared to Adams'), Neal always gave Win the most complicated storyboards to draw, the comps with the most people in them, the crowd scenes, difficult backgrounds requiring strong perspective. And Win always came through—on time!

I left Continuity in '86, but at least once or twice a year I'd stop up at the office on West 45th Street in Manhattan to say hello. Invariably the cast of younger artists would be different, but Win was the constant, drawing away at his board that he kept propped up, more like a painting easel, using pencils that he hand-sharpened on a graphite stone. He never wanted to retire, and Neal never stopped giving him the tough drawing assignments.

I always wondered: why Win? Why, when Adams could have had any hotshot young artist drawing for him, considering the wealth of talent that had passed through Continuity's doors over the years, did he keep this man commuting every day from Carmel in upstate in New York?

A few years ago, I finally found out why. Around 1995, Abbeville Press published those miniature (4-inch square) books, Superman in **Action Comics** and Batman in **Detective Comics**, both featuring, in chronological order, the covers of the first 25 years. Inside was the work of all the well-known artists associated with those titles: Shuster, Boring, Plastino and Swan in the Superman book, Kane, Robinson, Sprang and Moldoff in Batman.

But the revelation in those books was the covers by Win Mortimer. While most of the artists of that era favored a bold, pin-up approach that focused on the foreground figures, Mortimer's covers were all beautifully-detailed gems, complete scenes with full backgrounds and dynamic perspectives. Mortimer was an avid collector of antique guns and cars (he even had a working model-T Ford) so all the covers that featured period props like stagecoaches and classical foreign cityscapes were invariably done by him.

And the sheer amount of covers Mortimer drew! More than Boring and Sprang! So many of the covers I had seen as a child reproduced on the covers of the 80-page **Superman Annuals** and **Batman Annuals** were by Mortimer! As I flipped page after page of those comic books (and then their larger, hardcover editions published subsequently), it dawned on me that Winslow J. Mortimer was the de facto cover artist for DC Comics' two flagship characters for almost ten years straddling the 1940s and 1950s!

And that was the era that a young Neal Adams grew up in, reading DC Comics. Adams must have been influenced by those great Mortimer covers, and that is why, I suppose, he had a deep respect for Win's work; Adams never forgot that Win could compose a great drawing on paper, featuring people, places and things expertly drawn.

Thanks to those books, I believe Win achieved a kind of revisionist respect for his work in the comic book field—he was to be a guest of honor at last year's San Diego Comic Con, but could not attend due to his failing health (my one true regret now is that his story, in his words, was not properly documented, so another great chapter of comic book art history dies along with him). But at least he lived long enough to know that he was esteemed by the industry he had toiled in for so long. And that we, the collectors and lovers of the great medium of comic book art will always have the beautiful work of Win Mortimer to study and enjoy forever.

—ARLEN SCHUMER

Continued from page 21

Boy. It was a regular little Peyton Place around Legion HQ!

These kids were certainly up to a challenge, personal or superheroic, but they knew how to have fun, too. Thus, despite the fact that their stories took place a thousand years in the future and spanned galaxies and dimensions, the Legionnaires' lives were "normal" enough that their readership could identify with them. Of course dying and being dismembered are a little heavier than learning less extreme forms of self-sacrifice and teamwork, or simply wondering if you fit in with the gang, or even dealing with an illness (even an exotic one like atmospheric lead poisoning). But nevertheless the characters' circumstances were so interesting, and the characters themselves were so familiar, that they have endured in largely the same form for about 35 years. In fact, since gaining its own series with *Adventure* #300 in 1962, the Legion has suffered only three breaks in publication of any significance: between *Action* #392 (September 1970) and *Superboy* #172 (March 1971), between *Superboy* #173 (April 1971) and #176 (July 1971), and between *Superboy* #176 and #183 (March 1972).

One of the most famous panels in Silver Age history... the funeral of Lightning Lad.

What made the Legion particularly appealing was the team's near-constant involvement in grandiose space sagas. Nearly every issue could be considered a space saga in some way, but the following are some of the stories which I believe best capture the Legion's special brand of adolescent science fiction soap opera, or "space opera."

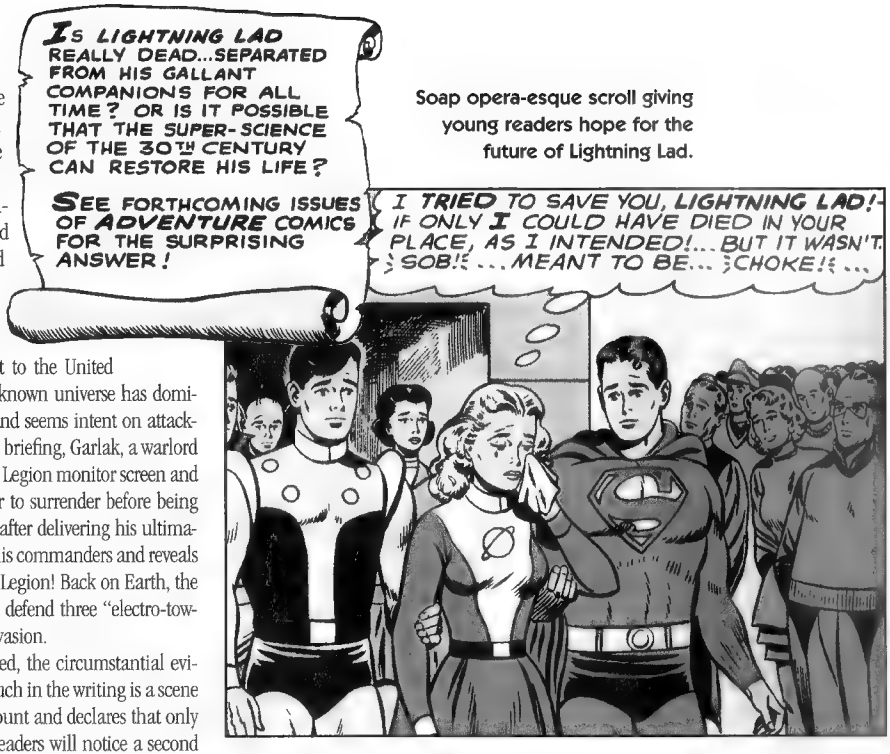
The team's trust in each other—especially in the judgment of Saturn Girl—is tested in "The Secret Power of the Mystery superhero!" in *Adventure* #307 (April 1963). A band of space pirates is looting worlds while on a "great search" for an undisclosed booty, and the Legion is called in on the case. Meanwhile, the Legion holds a membership trial. One applicant, Jan Arrah, refuses to reveal his super-power to the group, but Saturn Girl agrees to view his power in a locked room and then recommend to the Legion whether or not to accept him. Upon viewing his power in secret, Saturn Girl strongly recommends accepting him, and he is made a Legionnaire. The other members are wary of a teammate whose power they don't know, but they decide to trust Saturn Girl's judgment.

The team engages the space pirates in several skirmishes, and they become more distrustful of "Mystery Lad" when two of the pirates recognize him. But Saturn Girl cannot reconcile her suspicions that the new recruit is in league with the pirates with the fact that he saved her life during one skirmish. Eventually the team learns that Mystery Lad is the object of the pirates' search because he has the power to change one element into another, an ability the pirates wish to exploit. Everyone else from his planet with the same ability had already been killed by the pirates. Realizing the potential for exploitation of Jan's tragic circumstances, the Legion decides to keep his power a secret. Still, they rename him Element Lad.

One of the most important Legion stories of all time is the two-parter in *Adventure* #346 and 347 (July and August 1966), "One of Us is a Traitor" and "The Traitor's Triumph." Jim Shooter wrote these issues at the age of 13. This story introduces Karate Kid, Princess Projectra, Ferro Lad, Nemesis Kid and the Khunds, who later become major Legion space villains, and contains the first reference I could find to the "United Planets"

PRESENTLY, INSIDE A CRYPT, PREPARED ESPECIALLY FOR THE GALLANT SLAIN LEGIONNAIRE...
HOW APPROPRIATE! ELECTRIC BOLTS WILL CRASH ABOVE LIGHTNING LAD FOR ALL ETERNITY, POWERED BY A PERPETUAL-MOTION DEVICE!
SOB!...WE'LL NEVER, NEVER FORGET HIM!

of which Earth is a member. The story begins with a familiar Legion sequence as the four prospective members each demonstrate their power, and are each inducted. A realistic but very short hand-to-hand combat between Karate Kid and Superboy is the high point of this sequence.


IS LIGHTNING LAD REALLY DEAD...SEPARATED FROM HIS GALLANT COMPANIONS FOR ALL TIME? OR IS IT POSSIBLE THAT THE SUPER-SCIENCE OF THE 30TH CENTURY CAN RESTORE HIS LIFE?
SEE FORTHCOMING ISSUES OF ADVENTURE COMICS FOR THE SURPRISING ANSWER!
I TRIED TO SAVE YOU, LIGHTNING LAD!- IF ONLY I COULD HAVE DIED IN YOUR PLACE, AS I INTENDED!... BUT IT WASN'T. SOB!... MEANT TO BE... CHOKE!...

Soap opera-esque scroll giving young readers hope for the future of Lightning Lad.

Deputy leader Superboy then briefs the team on the latest threat to the United Planets. A world at the edge of the known universe has dominated all of the local star systems, and seems intent on attacking Earth. Right in the middle of the briefing, Garlak, a warlord of that world, Khund, appears on the Legion monitor screen and announces that Earth has one hour to surrender before being invaded and destroyed! Even worse, after delivering his ultimatum the warlord speaks with one of his commanders and reveals that a Khund spy has infiltrated the Legion! Back on Earth, the Legion splits into teams assigned to defend three "electro-towers," each of which can repel the invasion.

As each tower in turn is sabotaged, the circumstantial evidence points to Karate Kid. A nice touch in the writing is a scene in which the Legion takes a head count and declares that only Karate Kid is missing, but careful readers will notice a second absent body. With the towers gone, only the Legion clubhouse contains weapons capable of repelling the invasion, and the team races there to find Karate Kid standing amid their wrecked weaponry. In another well-written dramatic sequence, one team member yells to the apparently guilty Karate Kid, "All right, Kid! The game's up! We've got you now!" Thinking the statement is directed at him, Nemesis Kid steps from the shadows, surrenders and confesses, only to discover to his horror they were not suspicious of him at all! He begins to rant about the impending doom of the Legion and Earth as the alien fleet enters the atmosphere, but he is disappointed once again as a hidden electro-tower rises from its bunker and blasts the alien fleet from the sky. Nemesis Kid then teleports out of Legion custody so he can menace them on several later occasions.

Adventure #354 and #355 (March and April 1967) present the famous "Adult Legion" story, in which the futures of the futuristic heroes are revealed. Certain marriages, deaths, career changes and membership changes discussed in part one serve as the hook for this story, and later writers did incorporate some of the revelations. The second issue featured a knock-down, drag-out fight between the "Hero Legion" and the "Legion of Super-Villains."

Finally, the introduction of the evil wizard Mordru takes a back seat to the interplay of personalities in *Adventure* #369 and #370 (June and July 1968). These two issues contain some of the best characterization in the entire run, especially with respect to Duo Damsel (formerly Triplicate Girl). Mordru is a galactic conqueror who was imprisoned at Legion HQ in a story which as yet has never been chronicled, but which is recalled in flashback in *Adventure* #369. At the start of the story he has broken free, and the Legionnaires present—Superboy, Mon-El, Shadow Lass and Duo Damsel—must flee into time to escape him.

Superboy and Cosmic Boy console Saturn Girl as they leave Lightning Lad's burial crypt.

Now the story really gets good.

During the Legion getaway, Duo Damsel set the time machine controls for 20th century Smallville. Coincidentally, Duo Damsel has had a crush on Superboy since *Adventure* #348 (September 1966), but has never gotten so much as a hard look from the young Mr. Kent. Thus it must hurt quite a bit when Superboy scolds her for her choice of hideouts, saying 20th century Smallville is the first place Mordru will look for them. They decide to blend in, though, with Clark and Mon-El staying with the Kents, and the girls posing as distant relatives of the Kents' neighbors and then staying with those neighbors. Superboy even whips up some white makeup to hide Shadow Lass' blue skin.

A spell cast by Mordru that night fails to expose the Legionnaires thanks to Shadow Lass' power, but does implant a hypnotic command in certain of the townspeople: "Watch for the Legionnaires. When you see them, I will come!" This prompts the gang to have a meeting at which they decide to cease contact with each other and fade into Smallville life until one of them comes up with a plan to defeat Mordru. Shadow Lass expresses her fear that, not being from Earth, she will say or do something which blows their cover. She is immediately comforted by Mon-El. Duo Damsel tells Clark she is frightened by the late hour, and is offered a chance to leave the meeting

LEGION ALTER-EGOS

PHANTOM GIRL
Tinya Wazzo
TRIPLICATE GIRL
Luornu Durgo
BRAINIAC 5
Querl Dox
LIGHTNING LAD
Garth Ranzz
BOUNCING BOY
Chuck Taine
INVISIBLE KID
Lyle Norg
SHRINKING VIOLET
Salu Digby
COSMIC BOY
Rokk Krinn
CHAMELEON BOY
Reep Daggle
SATURN GIRL
Mira Ardeen
COLOSSAL BOY
Gim Allon
SUN BOY
Dirk Morgna

Eric Brown has been hooked on comics since he bought Micronauts *#8 in 1979. He now works as a real estate and construction lawyer in Pasadena.*

(alone) by crawling through Clark's secret tunnel, which lets out in the woods, so she can avoid the dark streets. Quite the gentleman, that Clark. The next few panels are very moving, as Duo Damsel smolders with jealousy over the attention Mon-El gives to Shadow Lass, then loses hope of ever getting Clark, and finally cries herself to sleep.

For those who don't read superhero comics for the romance, the action is pretty consistent throughout the story. The mood and atmosphere created right from the beginning—and the fact that Legion writers had already shown that members sometimes die—is such that the reader wonders if the heroes will get back home, or survive at all. These issues also feature other rare treats, such as a hot-headed Superboy, a confident and leader-like Mon-El, and residents of Smallville displaying normal human shortcomings.

Space precludes referencing all key stories here... especially the clashes with Computo, the Dark Circle, Universo and the Time Trapper. But that just shows the richness of the Silver Age Legion's history and abundance of compelling stories, and the fact that there is something for everyone to love between *Adventure Comics* #300 and #380.

Enter the Bronze Age Legion...

from *Adventure* #380, the LSH moved to *Action* with #378 (July 1969), remaining there until #392 (September 1970). This run was not nearly as compelling, with the exception of the temporary death of Mon-El in #384 (January 1970), and the explanation as to why there can be no more than 25 Legionnaires in #387 (April 1970).

The Legion then started making spotty appearances in *Superboy*, until they gained a permanent home in that title with #197 (September 1973). The title was then changed to Superboy and the Legion of Super-Heroes. But there were some important stories before that issue, especially the introduction of Wildfire in #195 (June 1973). With his "bad boy" attitude, Wildfire would be (arguably) the coolest and hippest member of all time. This run would boast solid stories by Cary Bates, Jim Shooter, Paul Levitz, Len Wein and Gerry Conway, and art ranging from good to phenomenal by Dave Cockrum, Mike Grell, James Sherman, Bob McCloud, Jim Starlin, Joe Staton... and the great Murphy Anderson.

The space opera would continue to be a staple of the Legion story. Lightning Lad and Saturn Girl would not only face the Time Trapper but also exchange marriage vows in the treasury-sized *Limited Collectors' Edition* #C-49 (1978). Ultra Boy is framed for murder by another Legionnaire (!) and has to fight the entire team across the galaxy in *Superboy & The LSH* #239 (May 1978). The "Earthwar Saga" in issues #241 through #245 (July through November 1978) would pit the Legion and all of Earth against space pirates, the Khunds, the Dark Circle, the Dominators and Mordru. And Braniac 5's genius would endanger the entire universe as he goes insane in *Superboy & The LSH* #250 and #251 (April and May 1979).

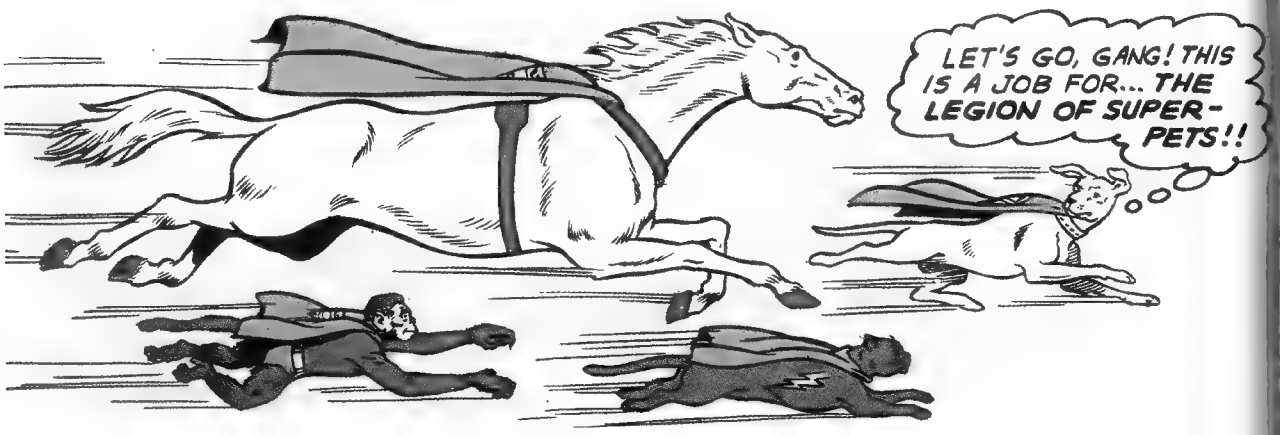
The 1980's and beyond...

the title would become simply *Legion of Super-Heroes* with #259 (January 1980). The title would remain moderately popular until receiving a shot in the arm with the creative team of Paul Levitz and Keith Giffen in *LSH* #285 (March 1982). The Legion would even enjoy a brief stint as a "fan favorite" title during one of the greatest space operas of all, the "Great Darkness Saga," from the prologue back-up feature in #287 (May 1982) through issue #294 (December 1982). Incidentally, *LSH Annual* #1, which came out during this storyline, is thought by some collectors to be the first non-reprint DC Comics annual.

Lastly, I'd just like to mention one of the Legion's rare inter-company cameos (possibly the only one): as the Shi-ar Imperial Guard in *X-Men* #107. This was Dave Cockrum's final issue, and he left with a bit of humor as he had his old super-team challenge the new.

From the Silver to the Bronze Age to the early 1980s, the Legion was "future" history in the making!

With its 40-year span, ensemble cast, and legion (ahem) of writing and artistic talent, the Legion of Super-Heroes has produced some type of story that would appeal to just about any superhero comic collector. Whether it be epic science fiction, mystery, romance, or drama, the Legion mythos has explored every genre. As far as this Legion fan is concerned, the future begins in the 30th century!

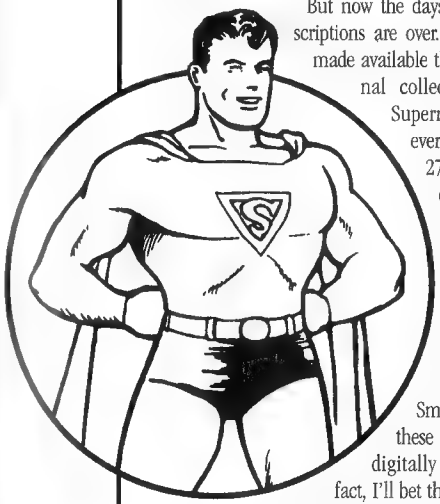


THE FIRST APPEARANCE OF PERRY WHITE, JIMMY OLSEN, AND KRYPTONITE WAS NOT IN THE COMICS!

Superman... Still Transmitting After All These Years

by Duane Dimock

Look! Up in the sky... it's Superman on TV! It's Superman in the movies! No... it's the original Superman On Radio! For years, collectors and fans have had had access to selective 1940's Superman radio shows on 33⅓ records or cassettes. You might get a couple of shows together but not a complete story, and to make things worse the audio quality varied widely depending on the original recording source.



But now the days of scratchy transcriptions are over. Radio Spirits has made available the most phenomenal collection of original Superman radio shows ever assembled. With 27 episodes on 5 CDs or 4 cassettes (6 hrs), *Superman On Radio* gives you 5 complete stories...including The Man of Steel's origin.

Derived from the Smithsonian archives, these shows have been digitally remastered. (In fact, I'll bet they're better quality than what you would have heard during their original broadcasts!) Radio Spirits also included a 60 page in-depth booklet with photos, stories, biographies, comics, and synopses of each radio show. The colorful historical book gives you the who, what and how about Superman, including the stories and people that created, wrote, and performed the radio series. The booklet all by itself is a find for collectors and is a fabulous resource.

And if you think you know your Superman trivia... you're in for some super surprises! Many "first appearances" in the Superman mythos are here on radio... including the introduction of Perry White (second episode), Jimmy Olsen (28th episode), Inspector Henderson and the infamous extraterrestrial element, Kryptonite! Other trivial bits include the fact that Agnes Moorehead (Endora on *Bewitched*) portrayed Superman's Kryptonian mother, Lara, in the first episode, and on radio Superman grew to manhood (episode 1) in his rocket ship on the way to Earth! He develops telescopic vision in episode 27 and the universally-known opening (so familiar to TV-watching babyboomers during the '50s) actually started on radio! (Remember "Faster than a speeding bullet! More powerful than a locomotive! Able to leap tall buildings at a single bound! Look! Up in the sky! It's a bird! It's a plane! It's Superman!")

Also, Lois Lane makes her radio bow in episode 7 and is characterized as a sassy, sarcastic, independent, and a sometimes jealous-of-Kent gal, while Superman plays it fast and loose with his secret identity. (In fact he actually reveals his alter-ego during several episodes, convincing the recipients of the clandestine information to keep his secret by applying "strong arm" tactics.)

These "old" programs are anything but boring or tame (or even out of date)! In the Superman radio series, people are killed, deceived, stabbed, betrayed and bushwhacked. Each story has intriguing plots that don't always have the the cliché endings of the comics.

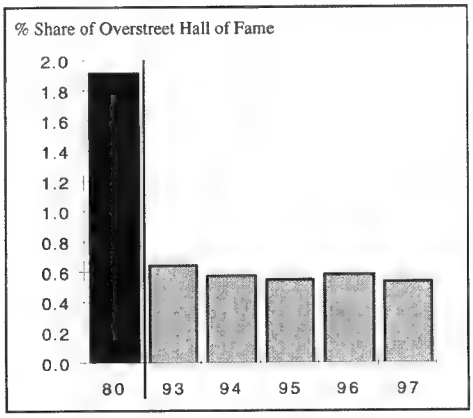
This package is entertaining, full of surprises and super listening for fans of any age. They're especially fun for comic collectors who are familiar with the Superman yet enjoy making new discoveries about his history. The whole set is $39.98 (plus $6.00 postage) on CD, $24.98 (plus $6.00 postage) on cassette (that's a deal!). For more info on *Superman On Radio*, call (201) 385-6566.

This one is highly recommended!

INVESTING IN EC

Continued from page 33

the *DC Archives* reprints in recent years, for example, appear to have had no significant substitution impact on the pricing of the vintage *Superman, Batman* and other comics they reproduce. The value investor may view the EC reprints as reinforcing the brand name and creating a new generation of EC fans. The modern letters to the editor in the latest EC reprints now on the stands support this theory, coming from many young readers who have enjoyed the *Tales from the Crypt* television series as well as discovering the classic EC comics. Whether these new fans will ultimately contribute to increased demand for the investment grade originals, time will tell. In any case, the original EC comics have never been cheaper on a relative value basis.



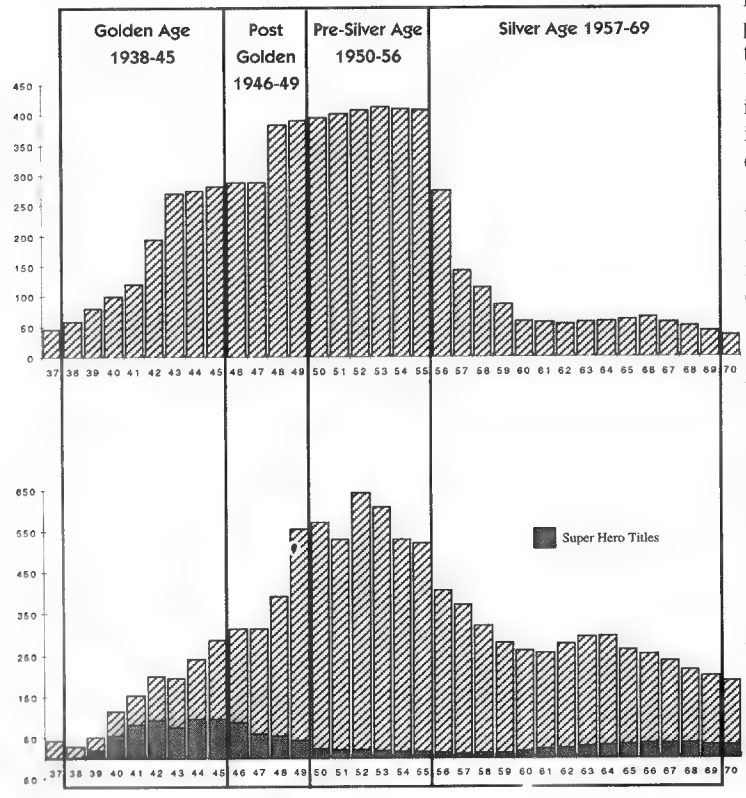
▶ Fig. 7 Six EC comics are among the 151 in the OHOF (pre-GA through SA). The 1980 value of the ECs accounted for approx. 2% of the value. In the '90s their price only accounted for about 0.5%. The drop may be the result of inexpensive EC reprints.

Superhero Bias in Comic Collecting

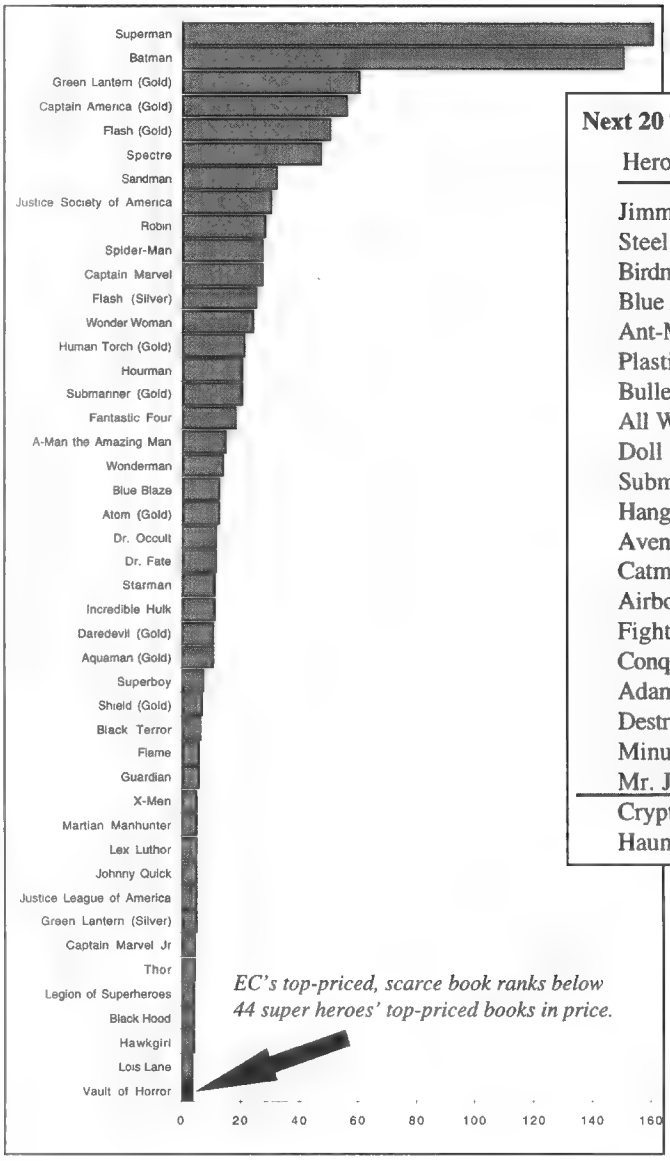
Part of EC's drop in relative value may be related to the strong orientation of collectors to the superhero genre, which is evident in the biased (and perhaps misleading) nomenclature commonly used to describe the major periods of comic book publishing.

The highly successful EC horror comics were published in the peak years of comic sales, 1950-55. Among today's collectors, this peak period is considered by some to be of secondary importance to the Golden Age (1938-45) and the Silver Age (1956-69). Fig. 8 shows, this "metal age" terminology actually refers to the two periods when the superhero genre was most popular, even though they were secondary periods in terms of total comics sold. The peak volume period for comicdom, 1950-55, is dismissively called the "Pre-Silver Age" period, implying that those years had no importance other than treading water until a second generation of superheroes was introduced in 1956. The second most prolific period for comicdom, 1946-49, is often impuned with the label "Post Golden Age," though comic sales in those years soared above the levels achieved in either the Gold or Silver Ages. (It should also be noted that a new, third label has emerged in recent years that combines the Post Golden Age with the Pre-Silver Age periods… 1946-56… into a single comic book age. Titles published in this combined era are now often referred to as "Atom Age" comics.)

If you were to name the periods after the comic publisher that had the dominant influence in that period, the 1950-55 period would undoubtedly be called the "EC Age." One would think that such an influential series of comics from comicdom's peak sales years would be particularly highly valued by collectors, especially given the great social and political attention that EC sparked at the time. Surprisingly, quite the opposite is the case, as illustrated in Fig. 9 (on page 51).



◀ Fig. 8 TOP: compares comic books sold in millions during the GA, post-GA, pre-SA, and SA (1938-69). 1937 and 1970 are also shown. BOTTOM: compares the total number of comic titles with the total number of superhero titles during the same four eras of comic book history.



Next 20 Top-Priced Super Heroes

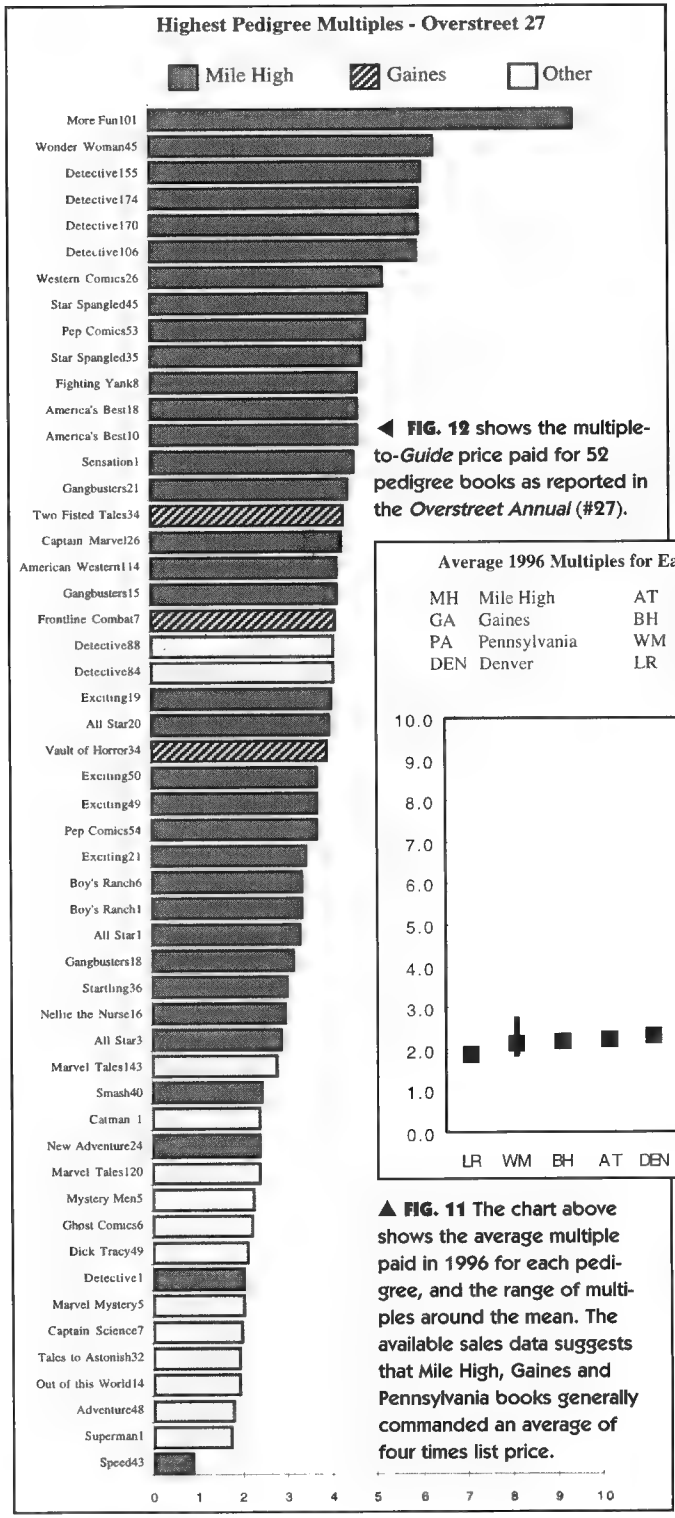
Hero	$000
Jimmy Olsen	3.4
Steel Sterling	3.2
Birdman	3.2
Blue Beetle	3.2
Ant-Man	3.1
Plastic Man	2.9
Bulletman	2.8
All Winners Squad	2.8
Doll Man	2.6
Submariner (Silver)	2.6
Hangman	2.4
Avengers	2.4
Catman	2.3
Airboy	2.3
Fighting Yank	2.2
Conqueror	2.0
Adam Strange	2.0
Destroyer	1.9
Minute Man	1.9
Mr. Justice	1.9
Crypt of Terror 17	1.9
Haunt of Fear 12	1.9

◀ Fig. 9 the top EC book, *Vault of Horror* #12, is as scarce as many Golden Age hero books yet it ranks below 44 of the top-priced superhero books.
Fig. 10 ▲ shows the next 20 top-priced superheroes and their relationship to the 2nd and 3rd ranked EC books.

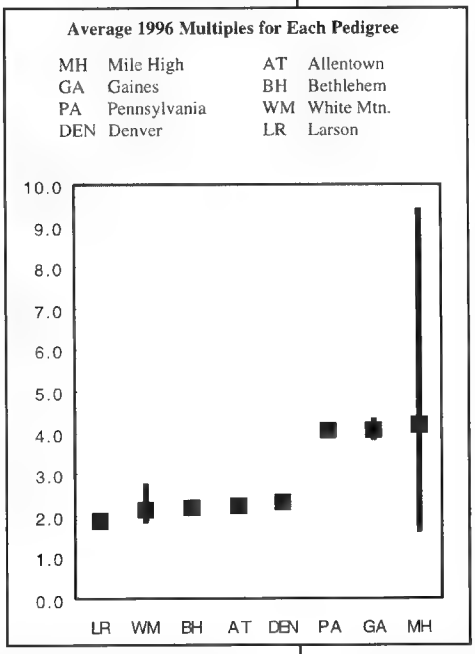
EC Horror Valuation vs. Superhero Comics

Given the dominant role that superheroes have played in the history of comics, it is not surprising that EC horror comics are valued significantly below the key Golden Age comics starring Superman, Batman, Green Lantern, Captain America, Flash, and other top heroes. However, given the widely acknowledged importance of EC comics in the 1950s, it seems odd that the top EC book (*Vault of Horror* #12), which is as scarce as many Golden Age hero books, should be priced at a substantial discount to as many as 44 superheroes and their associates, as shown in Fig. 9.

Fig. 10 shows another 20 superheroes further down the list, revealing that the other two key EC horror books (the first *Crypt of Terror* and the first *Haunt of Fear*), are valued less than 64 of the superheroes and related characters. This analysis does not suggest that any of the superhero books are over-valued, only that EC's top books of historical importance appear to be under-valued.



◀ **FIG. 12 shows the multiple-to-*Guide* price paid for 52 pedigree books as reported in the *Overstreet Annual* (#27).**



▲ **FIG. 11 The chart above shows the average multiple paid in 1996 for each pedigree, and the range of multiples around the mean. The available sales data suggests that Mile High, Gaines and Pennsylvania books generally commanded an average of four times list price.**

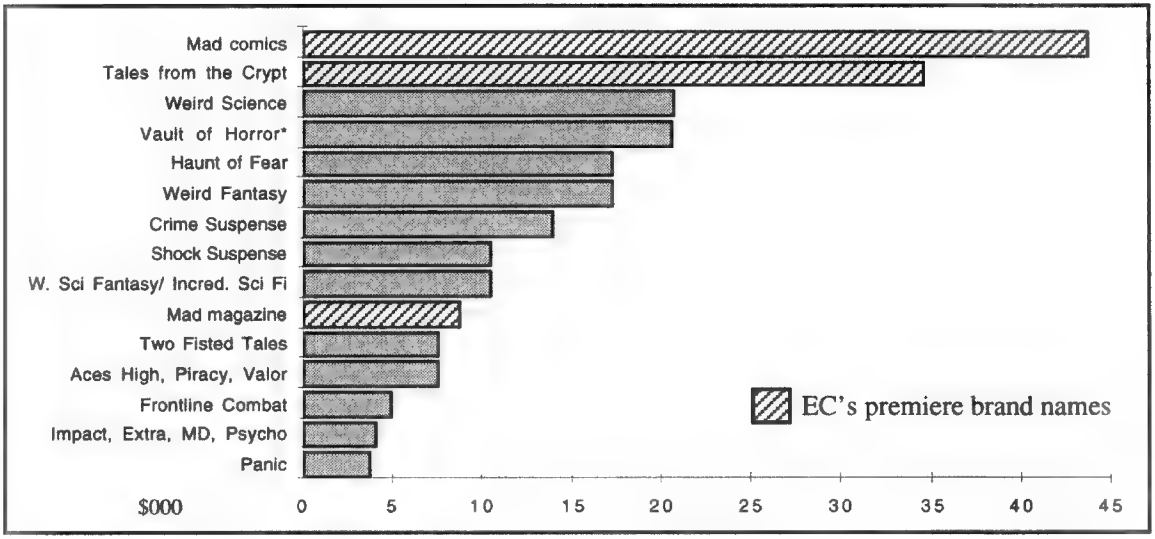
Recent Multiples Paid for Gaines Pedigree Books

Collectors pay a "pedigree" premium for books from famous collections, lately 2-4 times the *Overstreet Comic Book Price Guide* price for the same non-pedigreed book. Fig. 12 (graph at left) shows the multiple-to-*Guide* price paid for the 52 pedigreed books reported in the 27th *Overstreet Comic Book Price Guide*. The second most valuable pedigree in the recent data is Gaines. The Gaines pedigree derives value from high quality as well as a personal attachment to the creative publisher who started the series. By far, the most valuable pedigree is Mile High, because of its extraordinary quality. The Mile High comics were stored under ideal conditions, unopened and unread, for several decades before being sold into the collector market, nearly as fresh as the day they were printed. In most cases, the Mile High copy is the highest-quality copy that exists for any given comic.

Prices Paid for ECs at the 1997 Christie's Auction

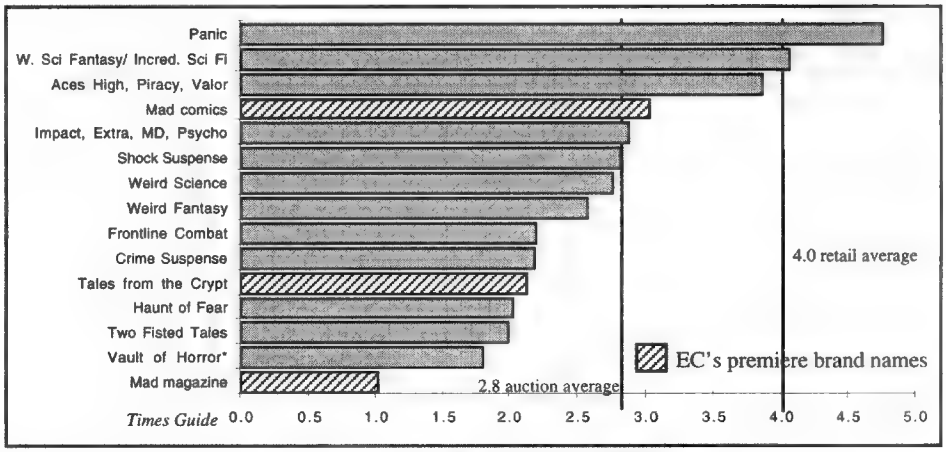
In the December 1997 Christie's EC auction, the two highest prices bid were for *MAD* comics and *Tales from the Crypt* (see Fig. 13; on page 53), the two most widely recognized brand names in the EC comics family, having been featured in popular television series, movies, and promotional items. The *MAD* comic series (23 books) sold for a $38,000 gavel price ($43,700 including the 15% auctioneer's commission) and the *Tales from the Crypt* series (32 books) sold for $30,000 ($34,500 with commission).

Gaines copies sold at the auction brought an average price (including the 15% auction commission) of 2.8 times *Overstreet Comic Book Price Guide* (excluding *MAD Magazine*), below the 4 times *Guide* that Gaines copies have been selling for in the retail market (see Fig. 14; on facing page). The large amount of funds required to purchase the whole series at once likely limited the bidding largely to well-capitalized dealers, who may bid less than the retail multiple in



▲ **FIG. 13** compares the prices paid for runs of Gaines copies (including auctioneer's commission).

▼ **FIG. 14** compares the multiples of *Guide* paid for runs of Gaines copies sold at Christie's.



order to allow for profit margin and for holding costs and risks. In general, lower multiples were paid for the lots with the higher total price tags and that were offered later in the auction.

The bidding got off to a brisk start, with four of the earliest lots offered going for multiples of 3-4 times *Guide*, including *MAD* comics, *Weird Science Fantasy*, and the low-price-tag mixed-title lot that included post-Code EC series such as *Aces High, Piracy* and *Valor*. By the time the later lots rolled around, the multiples dropped substantially, with *Tales from the Crypt, Haunt of Fear*, and *Vault of Horror* all going for multiples of about 2. The greatest bargain appeared to be the last lot offered, a complete mint run of *MAD Magazine* from #24 (its first magazine-format issue) through #312, that sold at its already low *Guide* price, with no multiple for its pedigree.

NOTE: The *Vault of Horror* lot substituted a non-Gaines lower-grade copy for the first and most valuable book in the series. The multiple has been adjusted by deducting the *Guide* price for the non-pedigreed book from both the auction price in the numerator and the total *Guide* price in the denominator. Even with this adjustment, the *Vault of Horror* series sold at a bargain 1.8 multiple.

Bill Jenks is president of Broadgate Consultants, a financial research and communications firm. Bill lives in New York with his wife, Chris, and three children. He and his daughter, Tessa, have been seen roaming the streets of New York in search of a high grade Vault of Horror *#12.*

CURT SWAN & THE SUPERMAN FAMILY

Continued from page 29

became more cunning, more smug. They also matured, with personalities so complicated that at times they were heroic themselves. Swan was a master at portraying all of "his" characters' qualities, quirks and traits. By this time, he had developed the definitive look of the Superman Family of primary and supporting players.

This high water mark lasted approximately three years, due in large part to the epics which Curt Swan and George Klein depicted in *Superman*. Issue #156 (October 1962) contained the earliest of the great Swan and Klein three-part novels. Virtually the entire cast of characters was found therein with larger roles than before. Supergirl, an expanded roster of Legionnaires, the Superman Emergency Squad from Kandor, and Superman's robots all fulfilled the "dying" Man of Steel's wish list of super-chores. It was his final desire to make the Earth a safer and better place. "The Last Days of Superman" had everything except a great fight scene, including the famous inscription burned into the Moon by a weakening Kal-El's heat vision, "Do Good to Others and Every Man Can Be a Superman...." (It wasn't until years after reading this tale that I discovered a similar saying was inscribed on the lunar surface in a story with the same title from *Superman* #66 (September/October 1950).

Superman merely appeared woozy in the earlier tale drawn by Al Plastino, while Curt drew him as a much more tragic figure, clearly in agony as he lay dying in *Superman* #156.

Weisinger and his writers' greatly expanded mythos challenged Swan in the latter adventure to also portray...Brainiac 5 in despair when he failed to find a cure for Virus X; the looks of concern on Lois', Lana's, and Jimmy's faces; Saturn Girl concentrating to pick up Mon-El's thoughts telepathically from the Phantom Zone as he told her it was a hidden chunk of Kryptonite rather than Virus X that was killing their friend; and a final reunion of the *World's Finest* team, as the Man of Steel told Batman and Robin good bye for the "last time." Supergirl showed up everywhere as she assumed a leading role in guiding the others to complete their tasks. She even flew back in time to Krypton before it exploded to try and save her cousin. It was all colorfully and brilliantly rendered by Curt. Many of these images are still vivid thirty-five years later.

A tour-de-force arrived in January 1963 with *Superman* #158, "Superman in Kandor." This three-part novel had non-stop action, and was perhaps the best plotted story during Curt's first peak. Cover and contents were penciled by Swan and inked by George Klein. From telepathic hounds to the weird vegetation on the outskirts of the city of Kandor, from shrinking rays to enlarging rays with the terrible consequence of disintegrating what was returned to full size, the science fiction aspect of Swan's storytelling ability was allowed to shine.

In this same story, an elderly scientist, and friend of Jor-El and Lara when they were alive, was introduced. Nor Kann befriended his departed comrades once again by giving their son and Jimmy Olsen a hideout, as the two became hunted fugitives in the Bottle City. Because they needed new identities to operate openly, Swan tailored new costumes for "Nightwing and Flamebird" on his Bristol Board. The result was a sleek, dark look for Superman, with his foil, Jimmy, donning colorful apparel that would have looked at home in the Legion of Super-Heroes. And those

SWAN CHECKLIST

Continued from page 29

Kryptonite Menace!" c: CS-GK
#284 (1/62) CS-SK, 14 pgs, "The Babe Of Steel" c: CS-GK
#285 (2/62) c: CS-GK
#286 (3/62) CS-GK, 14 pgs, "Jury Of Super-Enemies!" c: CS-SK
#287 (4/62) CS-GK, 12 pgs, "Perry White's Manhunt For Superman!" c: CS-SM
#288 (5/62) CS-GK, 13 pgs, "The Man Who Exposed Superman!" c: CS-GK
#289 (6/62) c: CS-GK
#290 (7/62) CS-GK, 12 pgs, "Half A Superman!" c: CS-GK
#291 (8/62) c: CS-GK
#292 (9/62) c: CS-GK
#293 (10/62) c: CS-GK
#294 (11/62) c: CS-GK
#295 (12/62) CS-GK, 13 pgs, "Superman Goes Wild!" c: CS-GK
#296 (1/63) c: CS-GK
#297 (2/63) CS-GK, 13 pgs, "The Man Who Betrayed Superman's Identity!" c: CS-GK
#298 (3/63) CS-GK, 12 pgs, "Clark Kent, Coward!" c: CS-SM
#299 (4/63) c: CS-GK
#300 (5/63) c: CS-GK
#301 (6/63) c: CS-GK
#302 (7/63) c: CS-SM
#303 (8/63) CS-GK, 12 pgs, "The Monster From Krypton!" c: CS-GK
#304 (9/63) CS-GK, 12 pgs, "The Interplanetary Olympics!" c: CS-SM
#305 (10/63) CS-GK, 14 pgs, "Why Superman Needs A Secret Identity!" c: CS-GK
#306 (11/63) c: CS-GK
#307 (12/63) CS-GK, 13 pgs, "Clark Kent... Target For Murder!" c: CS-GK
#308 (1/64) c: CS-GK
#309 (2/64) CS-GK, 14 pgs, "The Superman Super-Spectacular!" c: CS-SM
#310 (3/64) CS-GK, 13 pgs, "The Secret Of The Kryptonite Six!" c: CS-GK
#311 (4/64) CS-GK, 13 pgs, "Superman, King Of The Earth!" c: CS-GK
#312 (5/64) CS-GK, 14 pgs, "King Superman vs Clark Kent, Metallo!" c: CS-GK
#313 (6/64) c: CS-GK
#314 (7/64) c: CS-SM
#315 (8/64) c: CS-GK
#316 (9/64) c: CS-GK
#317 (10/64) c: CS-GK
#318 (11/64) CS-GK, 12 pgs, "The Death Of Luthor!" c: CS-GK
#319 (12/64) CS-GK, 12 pgs, "Condemned Superman!" c: CS-GK
#320 (1/65) CS c: CS-GK
#321 (2/65) CS-SK, 14 pgs, "Superman... Weakest Man In The World!" c: CS-GK
#322 (3/65) c: CS-GK
#323 (4/65) c: CS-GK
#324 (5/65) c: CS-GK
#325 (6/65) c: CS-GK
#326 (7/65) CS-GK, 12 pgs, "The Legion Of Super-Creatures!" c: CS-GK
#327 (8/65) CS-GK, 12 pgs, "The Three Generations Of Superman!" c: CS-GK
#328 (9/65) c: CS-GK
#329 (10/65) c: CS-SM
#330 (11/65) CS-GK, 12 pgs, "The Strange 'S' Spell On Superman!" c: CS-GK
#331 (12/65) c: CS-GK
#332 (1/66) c: CS-GK
#333 (2/66) CS-CS, 1 pg, "The Many Faces Of Superman!" c: CS-SM
#335 (3/66) c: CS-GK
#336 (4/66) CS-GK, 13 pgs, "The Man From The Phantom Zone!" c: CS-GK
#337 (5/66) c: CS-GK
#338 (6/66) CS-GK, 13 pgs, "Muto... Monarch Of Menace!" c: CS-GK
#339 (7/66) CS-GK, 12 pgs, "Muto Meets The Man Of Tomorrow!" c: CS-GK
#340 (8/66) c: CS-GK
#341 (9/66) c: CS-GK
#342 (10/66) c: CS-GK
#243 (11/66) c: CS-GK
#344 (12/66) c: CS-GK
#345 (1/67) c: CS-GK
#346 (2/67) c: CS-GK
#348 (3/67) c: CS-GK
#349 (4/67) c: CS-GK
#350 (5/67) c: CS-GK
#351 (6/67) c: CS-GK
#352 (7/67) c: CS-GK
#354 (9/67) c: CS-GK
#355 (10/67) c: CS-GK
#357 (12/67) c: CS-GK
#358 (1/68) CS-GK, 12 pgs, "Superman, Guilty Of Homicide!"
#359 (2/68) CS-GK, 15 pgs, "Case Of The People Against Superman!"
#360 (4/68) c: CS-GK
#367 (9/68) CS-GK, 14 pgs, "Mystery Of The Superman Awards!" c: CS-GK
#368 (10/68) CS-JA, 13 pgs, "The Unemployed Superman!"
#369 (11/68) CS-JA, 14 pgs, "Superman's Greatest Blunder!" c: CS-ME
#370 (12/68) CS-JA, 13 pgs, "100 Years... Lost, Stolen, Or Strayed!"
#371 (1/69) CS-JA, 12 pgs, "The President Of Steel!" c: CS-NA
#372 (2/69) CS-JA, 14 pgs, "The Grappler Of Steel!" c: CS-NA
#373 (3/69) c: CS-NA
#374 (3/69) CS-JA, 15 pgs, "Alias, Super-Thief!"
#375 (4/69) CS-JA, 12 pgs, "The Big Forget!" c: CS-JA
#376 (5/69) CS-JA, 14 pgs, "The Only Way To Kill Superman!" c: CS-ME
#377 (6/69) CS-JA, 13 pgs, "The Cage Of Doom!" c: CS-NA
#378 (7/69) CS-MA, 15 pgs, "The Devil's Partner!" c: CS-NA
#379 (8/69) CS-JA,

pivoting jet-belts that Curt drew on both costumes...Wow!

The next full length novel appeared in *Superman* #162. Also imaginary, "The Amazing Story of Superman-Red and Superman-Blue" was a wonderfully upbeat tale written by Leo Dorfman. Curt was asked to portray the original Man of Tomorrow being split into identical twins. The new Supermen possessed enough brain power to make the world a utopia by alleviating crime and disease. Other super feats were accomplished. For example, Swan showed Lori the Mermaid and her people being transported through a vortex to a new waterworld, so they could have a planet of their own. Also, Supergirl never looked more lovely, as she continued to be a major supporting character during this era. Even the Phantom Zone villains were colorfully portrayed after being freed from their ethereal state, and Lex Luthor's lost hair was regrown as he became a benevolent soul. Nikita Khruschev and Fidel Castro saw the error of their ways and conformed to the "American Way." This was 1963, after all!

Oddly, though the interior was primarily by Swan and Klein, editor Mort Weisinger had Kurt Schaffenberger draw the faces of Lois and Lana throughout. Schaffenberger also did the cover, as he had on *Superman* #160. This was a rarity, as Curt had illustrated all of the other *Superman* covers since #117.

Superman #164 was a two-parter that still felt like an epic. Probably the best plotted issue after #158, Swan perfectly portrayed the nobility of a Superman who had lost his powers but was able to cope, when faced with isolation on a desert world. Complications encountered by the Man of Tomorrow included a huge sandstorm, and hallucinations brought on by great thirst.

Issue #164 also showed how well Curt could illustrate a great fight scene, rare between Superman and one of his legendary foes, because of The Man of Steel's usually superior physical powers. But this time, Superman and Luthor agreed to duke it out on a red sun world. The fist fight portion of their battle was even more unique because they fought with no onlookers, in a ring built of petrified logs on the dried up landscape. To see an in-shape Luthor and the

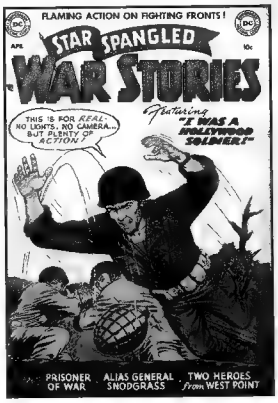
◀ One of two interior ad pages penciled and inked by Swan in Superman #233 (Jan '71). This historic issue ended Superman's vulnerability to Kryptonite and "halved" his super powers.

14 pgs, "The Eliminator!" c: CS-MA
#380 (9/69) CS-GR, 11 pgs, "The Confessions Of Superman!" c: CS-MA
#381 (10/69) CS-GR, 10 pgs, "The Dictator Of Earth!" c: CS-MA
#382 (11/69) CS-GR, 14 pgs, "Clark Kent, Magician!" c: CS-MA
#383 (12/69) CS-GR, 13 pgs, "The Killer Costume!" c: CS-MA
#384 (1/70) CS-GR, 13 pgs, "The Forbidden Costume!" c: CS-MA
#385 (2/70) CS-GR, 15 pgs, "The Immortal Superman!" c: CS-MA
#386 (3/70) CS-GR, 14 pgs, "The Home For Old Super-Heroes!" c: CS-MA
#387 (4/70) CS-GR, 16 pgs, "Even A Superman Dies!" c: CS-MA
#388 (5/70) CS-GR, 14 pgs, "Puzzle Of The Wild Worlds!" c: CS-MA
#389 (6/70) CS-GR, 13 pgs, "The Kid Who Struck Out Superman!" c: CS-MA
#390 (7/70) CS-GR, 12 pgs, "The Self-Destruct Superman!" c: CS-MA
#391 (8/70) c: CS-MA
#392 (9/70) c: CS-MA
#393 (10/70) CS-MA, 14 pgs, "Superman Meets Super-Houdini!" c: CS-MA
#394 (11/70) CS-MA, 14 pgs, "Midas Of Metropolis!"; CS-MA, 8 pgs, "Requiem For A Hotrod!" c: CS-MA
#395 (12/70) CS-MA, 14 pgs, "The Secrets Of Superman's Fortress!"; CS-MA, 8 pgs, "The Credit Card Of Superman!" c: CS-DG
#396 (1/71) CS-MA, 13 pgs, "The Super Panhandler Of Metropolis!"; CS-MA, 9 pgs, "The Invaders From Now!" c: CS-MA
#397 (2/71) CS-MA, 11 pgs, "The Secret Of The Wheelchair Superman!"; CS-MA, 11 pgs, "The Super-Captive Of The Sea!" c: CS-MA
#398 (3/71) CS-MA, 14 pgs, "The Pied Piper Of Steel!"; CS-MA, 8 pgs, "Spawn Of The Unknown!"
#399 (4/71) CS-MA, 15 pgs, "Superman, You're Dead... Dead... Dead!"; CS-MA, 7 pgs, "Superbaby's Lost World!"
#400 (5/71) CS-MA, 14 pgs, "My Son, Is He Man Or Beast?"; CS-MA, 8 pgs, "Duel Of Doom!"
#401 (6/71) CS-MA, 15 pgs, "Invaders Go Home!"; CS-MA, 7 pgs, "The Boy Who Begged To Die!"
#402 (7/71) CS-MA, 14 pgs, "This Hostage Must Die!"; CS-MA, 8 pgs, "Feud Of The Titans!"
#403 (8/71) CS-MA, 15 pgs, "Attack Of The Micro-Murderer!"; CS-MA, 7 pgs, "The Man With The X-Ray Mind!" c: CS-MA
#404 (9/71) CS-MA, 14 pgs, "Kneel To Your Conqueror!"; CS-MA, 8 pgs, "The Day They Killed Clark!"
#405 (10/71) CS-MA, 18 pgs, "Bodyguard Or Assassin!"; CS-MA, 6 pgs, "The Most Dangerous Bug!"
#406 (11/71) CS-MA, 17 pgs, "Master Of Miracles!"; CS-MA, 7 pgs, "The Ghost That Haunted Clark Kent!" c: CS-MA
#407 (12/71) CS-MA, 17 pgs, "The Fiend In The Fortress Of Solitude!"; CS-MA, 8 pgs, "The Planet Of Prey!" c: CS-MA
#408 (1/72) CS-MA, 18 pgs, "The Hero Superman Doomed To Die!"; CS-MA, 7 pgs, "The Shocking Secret Of Super-Xl". c: CS-MA
#409 (2/72) CS-MA, 19 pgs, "Who Is Clark Kent's Killer And Why Is He Doing Those Terrible Things To Me?"
#410 (3/72) CS-MA, 18 pgs, "The Satanic Son Of Superman!"
#411 (4/72) CS-MA, 16 pgs, "The Day They Sold Superman's Fortress!"; CS-MA, 7 pgs, "The Girl Who Worshipped Clark Kent!"
#412 (5/72) CS-MA, 16 pgs, "Secret Of The First Metropolis!"
#413 (6/72) CS-MA, 14 pgs, "Voodoo Doom Of Superman!"
#414 (7/72) CS-MA, 17 pgs, "Superman Vs. Superstar!"
#415 (8/72) CS-MA, 15 pgs, "Meet The Metropolis Monster!"
#416 (9/72) CS-MA, 17 pgs, "Superman, You Scare Me To Death!"
#417 (10/72) CS-MA, 15 pgs, "Conspiracy Of The Crime Lords!"
#418 (11/72) CS-MA, 15 pgs, "The Attack Of The Phantom Super-Foes!"
#419 (12/72) CS-MA, 14 pgs, "The Most Dangerous Man On Earth!"
#420 (1/73) CS-MA, 15 pgs, "The Made To Order Menace!"
#421 (2/73) CS-MA, 16 pgs, "The Fantastic Feats Of Capt. Strong!"
#422 (3/73) CS-MA, 15 pgs, "The TV Show That Menaced Metropolis!"
#423 (4/73) CS-MA, 15 pgs, "Luthor's Hammer Of Hate!"
#424 (6/73) CS-MA, 15 pgs, "Gorilla Grodd's Grandstand!"
#425 (7/73) CS-FG, 10 pgs, "The Last

▶

Man of Steel evenly matched, Superman's cape draped over a rock hard timber, was unforgettable. And both protagonists' physiques looked very strong without need for the exaggerated, grotesque muscle drawings utilized by many comics artists in the 1980s and '90s. By the way, after suffering a black eye and listening to Luthor gloat, Superman kicked his butt.

The imaginary saga, "The Sons of Superman" from *Superman* #166 was a bit formulaic, dealing with an inferiority complex suffered by one of Kal-El's two sons, the one not blessed with super powers. However, this January 1964 issue ushered in the last year of Curt Swan's first peak with no letdown in the art. Weird creatures were penciled in force, including ocean life left over from the planet Krypton's existence, displayed under glass within the glass-walled City of Kandor. There were atavistic birds and animals, otherworldly architecture, plenty of Kryptonian gadgetry, and a costumed mystery raider to motivate Curt to go all out. And as usual, he shone in the handling of emotional situations, such as a boy (Kal-El's non-super powered son) crying while running away from home, not wishing to be a security risk to his parents.


FLAMING ACTION ON FIGHTING FRONTS!
STAR SPANGLED
WAR STORIES
featuring "I WAS A HOLLYWOOD SOLDIER!"
THIS IS FOR REAL! NO LIGHTS, NO CAMERA... BUT PLENTY OF "ACTION"!
PRISONER OF WAR
ALIAS GENERAL SNODGRASS
TWO HEROES from WEST POINT

One of the most famous epics from the Silver Age appeared in *Superman* #167. The primary reason is that this three-part novel contained the retro-origin of the space villain, Brainiac. Titled, "The Team of Luthor and Brainiac" Swan and Klein penciled and inked the cover and interior. Another tight plot with characterization that expanded upon the nature of the evil duo's personalities, this time Superman was soundly defeated by his nemeses. Only the Superman Emergency Squad, super-powered small fry who let themselves out of the Bottle City, prevented the death of the Man of Steel. And the entire city of Kandorians showed their nobility when they voted collectively to allow Brainiac, the one who had miniaturized them a couple of decades before, to go free in exchange for bringing Superman out of a coma. Though this story didn't allow Curt to illustrate much that he had not drawn before, the artist showed his penchant for drawing machines in a sculpture memorializing the overthrow of computer tyrants on Brainiac's home world. Curt also dreamed up a compelling image of alien beings who had evolved into living ships on their ocean planet. Luthor and Brainiac encountered these bizarre creatures while searching the cosmos for certain chemicals. And the bottom of page 3 found Swan posing Luthor with his fist clenched in rage, worthy of a scene from a Shakespearean play.

The next issue of *Superman* included an all-Luthor issue, with Swan showing his great versatility. Scenes ranged from the now futuristic world of Lexor, named after Luthor for being that planet's hero, to a time in our country's past. Curt drew the costumes, props and architecture from the 1906 great San Francisco earthquake with a credibility that made readers feel they were there.

At this same time, a fantastic twenty-seven page story was unfolding in the pages of *Action Comics*. Requiring two issues, "Superman, King of

Moa On Earth!"
#426 (8/73) CS-MA, 10 pgs, "Master Of The Moon Rocks!"
#427 (9/73) CS-MA, 14 pgs, "The Man Who Never Lived!"
#428 (10/73) CS-MA, 13 pgs, "Whatever Happened To Superman?"
#429 (11/73) CS-BO, 13 pgs, "The Man Who Wrote Superman's Obituary!"
#430 (12/73) CS-MA, 13 pgs, "Bus-Ride To Nowhere!"
#431 (1/74) CS-MA, 13 pgs, "The Monster Who Unmasked Superman!"
#432 (2/74) CS-MA, 13 pgs, "Target Of The Toyman!"
#433 (3/74) CS-MA, 13 pgs, "Man Who Was Buried On Page 64!"
#434 (4/74) CS-VC, 13 pgs, "The Krypton Connection!"
#435 (5/74) CS-VC, 13 pgs, "I Want To Wreck The World!"
#436 (6/74) CS-VC, 13 pgs, "The Super-Cigars Of Perry White!"
#437 (7/74) CS-KS, 20 pgs, "Magic Is Bustin' Out All Over!"
#438 (8/74) CS-BO, 14 pgs, "A Monster Named Lois Lane!"
#439 (9/74) CS-BO, 14 pgs, "Too Big To Live!"
#440 (10/74) CS-BO, 14 pgs, "The Man Who Betrayed Krypton!"
#441 (11/74) CS-BO, 14 pgs, "Weather War Over Metropolis!"
#442 (12/74) CS-KS, 14 pgs, "The Midnight Murder Show!"
#443 (1/75) CS-TB, 20 pgs, "At Last, Clark!"
#444 (2/75) CS-TB, 14 pgs, "Beware The Hero Killers!"
#445 (3/75) CS-KS, 14 pgs, "Count 10, Superman And Die!"
#446 (4/75) CS-BO, 13 pgs, "Clark Kent Calling Superman!"
#447 (5/75) CS-BO, 13 pgs, "The Man Who Created Superman!"
#448 (6/75) CS-BO, 13 pgs, "Don't Get Off The 13th!"
#449 (7/75) CS-BO, 25 pgs, "My Best Friend... The Super Spy!"
#450 (8/75) CS-TB, 13 pgs, "The Laugh Heard Round The World!"
#451 (9/75) CS-JL, 13 pgs, "The Great Super-Hero Contest!"
#452 (10/75) CS-TB, 13 pgs, "The Loser... And The New Champion!"
#453 (11/75) CS-TB, 13 pgs, "Superman's Fantastic Face-Saving Feat!"
#454 (12/75) CS-TB, 13 pgs, "Superman's Energy Crisis!"

Adventure Comics

#156 (9/50) CS-?, 12 pgs, "The Flying Peril!" c: CS-?
#159 (12/50) CS-?, 12 pgs, "Superboy, Millionaire!"
#160 (1/51) CS-?, 12 pgs, "Superboy... Prince Charming!"
#167 (8/51) CS-?, 12 pgs, "Lana Lang, Super-Girl!"
#169 (10/51) CS-?, 12 pgs, "Clark Kent's Private Butler!"
#174 (3/52) CS-?, 12 pgs, "The New Lana Lang!"
#176 (5/52) CS-?, 12 pgs, "Superboy's New Parents!"
#178 (7/52) CS-JF, 12 pgs, "The Boy In The Lead Mask!"
#179 (8/52) CS-JF, 12 pgs, "The World's Wackiest Inventions!"
#182 (11/52) CS-?, 12 pgs, "The Super-Hick From Smallville!" c: CS-SK
#185 (2/53) CS-CF, 12 pgs, "The Mythical Monsters!"
#186 (3/53) c: CS-RB
#187 (4/53) CS-?, 12 pgs, "The 25th Century Superboy!" c: CS-SK
#190 (7/53) CS-CF, 12 pgs, "The Terrible Truant!" c: CS-?
#191 (8/53) CS-?, 12 pgs, "The Two Clark Kents!" c: CS-SK
#192 (9/53) CS-?, 12 pgs, "The Coronation Of Lana Lang!" c: CS-SK
#195 (12/53) CS-SK, 12 pgs, "Lana Lang's Romance On Mars!"
#197 (2/54) CS-CF, 12 pgs, "Clark Kent... Toughie!" c: CS-CF
#198 (3/54) c: CS-CF
#200 (5/54) c: CS-SK
#201 (6/54) CS-?, 12 pgs, "The Safari In Smallville!" c: CS
#205 (10/54) CS-?, 12 pgs, "The Journey Of The Second Superboy!" c: CS-SK
#208 (1/55) CS-?, 10 pgs, "Rip Van Winkle Of Smallville!"
#209 (2/55) c: CS-SK
#210 (3/55) CS-SK, 10 pgs, "Krypto, The Superdog From Krypton!" c: CS-SK
#211 (4/55) CS-SK, 12 pgs, "Superboy's Most Amazing Dream!"
#212 (5/55) CS-SK, 12 pgs, "Superboy's Robot Twin!" c: CS-SK
#213 (6/55) CS-SK, 12 pgs, "The Junior Jury Of Smallville!"
#214 (7/55) CS-SK, 12 pgs, "The Dog Of Steel!" c: CS-SK
#215 (8/55) CS-SK, 12 pgs, "The Super-Hobby Of Superboy!" c: CS-SK
#216 (9/55) CS-SK, 12 pgs, "The Wizard City!" c: CS-SK
#217 (10/55) CS-SK, 12 pgs, "Superboy's Farewell To Smallville!" c: CS-SK
#218 (11/55) CS-SK, 12 pgs, "The Two Worlds Of Superboy!" c: CS-SK
#219 (10/55) CS-SK, 12 pgs, "The Gorilla With Super-Eyes!" c: CS-SK

Earth" and "King Superman Versus Clark Kent, Metallo" appeared in *Action* #311 and 312 (April and May 1964). A gimmick that had been implemented before by editor Mort Weisinger was to make Superman and Clark separate entities, usually by exposure to Red Kryptonite. In this novel, both were heroes, but the former pretended to be interested in dominating Earth to divert attention from an alien invasion, thus avoiding worldwide panic. Clark became bold and angry as opposed to meek and mild mannered, as he strove to overthrow his super-powered twin, whom he thought was now evil. Some of the saga was hokey, but there were unique moments that had a lasting impact. Clark was seldom featured in the longer stories during this time period, but Curt was the perfect artist to portray him as the major player in this tale. And he was brilliant at illustrating a Superman who appeared supremely arrogant as he crowned himself planet-wide monarch. One particularly poignant sequence occurred when Clark, now a normal man, was shot in the stomach while masquerading as The Man of Steel . His pain was palpable as he staggered away from the scene and fell headfirst into a river.

SUPER NOVELS

Superman #172 (October 1964) featured the three-part novel "The Tyrant Superman." Kal-El loses his super powers while diverting an energy-draining comet heading for Earth impact. Always thinking of others, he had first chosen a successor from Kandor to replace him as this planet's protector. But the new Superman, Ar-Val, was only interested in proving to the people of Metropolis that he was better than the former Superman. He was more concerned about preening in front of a statue erected in his image atop City

A GENTLEMEN...

I really got to know Curt during the late '50s, early '60s, and I used to chat with him often. Curt was very, very easy to work with and very supportive. He had a wonderful sense of humor and could tell great stories... but I think it was just his general approach to life that made people like him so much.

Few comic fans are aware of it, but Curt's original ambition was to become a magazine and book illustrator... he never initially had any thought of doing comics. To this day, I think of him as having been an illustrator on a par with almost any of the top artists of the time. Had he been given the opportunity, I feel certain that he would have been up there with the greats... Mead Schaeffer, Harold Von Schmidt, Fawcette, and the like.

We worked on the *Giant DC Treasury Edition* (the one where Superman's origin is retold). Curt pencilled it (over Infantino's layouts) and I inked it. I recall that, the *Giant DC Treasury Edition* was Curt's favorite project and one of my favorites too.

Besides his skill as an artist, the most important thing people should remember about Curt was that he was a real gentleman. I don't know of anyone that ever had a bad or a cross word to say about Curt Swan. He will be missed...

—Murphy Anderson, June 14, 1997

#220 (1/56) c: CS-SK
#221 (2/56) c: CS-SK
#222 (3/56) c: CS-SK
#223 (4/56) c: CS-SK
#224 (5/56) c: CS-SK
#225 (6/56) CS-SK, 12 pgs, "The Bird With Super-Powers!" c: CS-SK
#226 (7/56) c: CS-SK
#227 (8/56) c: CS-SK
#228 (9/56) c: CS-SK
#229 (10/56) c: CS-SK
#230 (11/56) CS-CF, 10 pgs, "The Secret Of The Flying Horse!" c: CS-SK
#231 (12/56) c: CS-SK
#232 (1/57) c: CS-SK
#233 (2/57) c: CS-SK
#234 (3/57) c: CS-SK
#235 (4/57) CS-SK, 12 pgs, "The Confessions Of Superboy!" c: CS-SK
#236 (5/57) c: CS-SK
#237 (6/57) c: CS-SK
#238 (7/57) CS-SK, 12 pgs, "The Secret Of Superboy's Father!" c: CS-SK
#239 (8/57) c. CS-SK
#240 (9/57) c: CS-SK
#241 (10/57) c: CS-SK
#242 (11/57) CS-SK, 12 pgs, "The Kid From Krypton!" c: CS-SK
#243 (12/57) CS-SK, 12 pgs, "The Super-Toys From Krypton!" c: CS-SK
#244 (1/58) c: CS-SK
#245 (2/58) c: CS-SK
#246 (3/58) c: CS-SK
#247 (4/58) c: CS-SK
#248 (5/58) c: CS-SK
#249 (6/58) CS-SK, 12 pgs, "Superboy's Lost Costume!" c: CS-SK
#250 (7/58) c: CS-SK
#251 (8/58) c: CS-SK
#252 (9/58) c: CS-SK
#253 (10/58) c: CS-SK
#254 (11/58) c: CS-SK
#255 (12/58) c: CS-SK
#256 (1/59) c: CS-SK
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#272 (5/60) c: CS-SK
#273 (6/60) c: CS-SK
#274 (7/60) c: CS-SK
#275 (8/60) c· CS-SK
#276 (9/60) c: CS-SK
#277 (10/60) c: CS-SK
#278 (11/60) c: CS-SK
#279 (12/60) CS-JFe, 12 pgs, "Superboy In The 50th Century!" c: CS-GK
#280 (1/61) CS-JFe, 12 pgs, "Superboy And The Mermaid From Atlantis!"; CS-SK
#281 (2/61) c: CS-SK
#282 (3/61) c: CS-SK
#283 (4/61) c: CS-SK
#284 (5/61) CS-JFe, 12 pgs, "Clark Kent Goes To Reform School!" c: CS-SK
#285 (6/61) CS-SK, 13 pgs, "The Gravity Girl Of Smallville!" c: CS-SK
#286 (7/61) c: CS-SK
#287 (8/61) c: CS-SK
#288 (9/61) c: CS-SK
#289 (10/61) c: CS-SK
#290 (10/61) c: CS-SK
#291 (11/61) c: CS-SK
#292 (12/61) c: CS-SK
#292 (1/62) c: CS-GK
#293 (2/62) CS-GK, 14 pgs, "The Legion Of Super-Traitors!"
#294 (3/62) c: CS-GK
#295 (4/62) c: CS-GK
#296 (5/62) c: CS-GK
#297 (6/62) c: CS-GK
#298 (7/62) c: CS-GK
#299 (8/62) c: CS-GK
#300 (9/62) c: CS-GK
#301 (10/62) CS-JFe, 13 pgs, "Lex Luthor And Clark Kent!" c: CS-SM
#302 (11/62) CS-GK, 14 pgs, "Superboy Meets Steelboy!" c: CS-GK
#303 (12/62) c: CS-GK
#304 (1/63) c: CS-GK
#305 (2/63) c: CS-GK
#306 (3/63) c: CS-GK
#307 (4/63) c: CS-GK
#308 (5/63) c: CS-GK
#309 (6/63) c: CS-GK
#310 (7/63) c: CS-GK
#311 (8/63) CS-GK, 7 pgs, "Smallville's War Against Superbaby!" c: CS-GK
#312 (9/63) c: CS-GK
#313 (10/63) CS-GK, 16 pgs, "The Condemned Legionnaires!" c: CS-GK
#314 (11/63) c: CS-GK
#315 (12/63) c: CS-GK
#316 (1/64) c: CS-GK
#317 (2/64) c: CS-GK
#318 (3/64) c: CS-GK
#319 (4/64) c: CS-GK
#320 (5/64) c: CS-GK
#321 (6/64) c. CS-GK
#322 (7/64) c: CS-GK
#323 (8/64) c: CS-GK
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#326 (11/64) c: CS-GK
#327 (12/64) c: CS-GK
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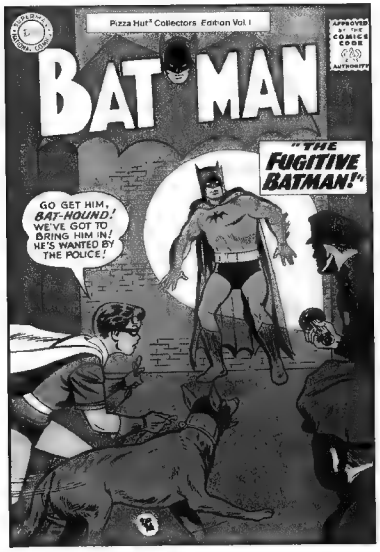
#333 (6/65) c: CS-GK
#334 (7/65) c: CS-GK
#335 (8/65) c: CS-GK
#336 (9/65) c: CS-GK
#337 (10/65) c: CS-GK
#338 (11/65) c: CS-GK
#339 (12/65) c: CS-GK
#340 (1/66) CS-GK, 16 pgs, "Computo The Conqueror!" c: CS-GK
#341 (2/66) CS-SM, 17 pgs, "Colossal Boy's One Man War!" c: CS-SM
#342 (3/66) CS-GK-SM, 16 pgs, "The Legionnaire Who Killed!" c: CS-GK
#343 (4/66) CS-GK, 16 pgs, "The Evil Hand Of The Luck Lords!" c: CS-GK
#344 (5/66) CS-GK, 16 pgs, "The Super Stalag Of Space!" c: CS-GK
#345 (6/66) CS-GK, 17 pgs, "The Execution Of Matter-Eater Lad!" c: CS-GK
#346 (7/66) c: CS-GK
#347 (8/66) CS-GK, 23 pgs, "The Traitor's Triumph!" c: CS-GK
#348 (9/66) c: CS-GK
#349 (10/66) CS-GK,

Hall than in saving a kidnapped Lois and Lana. Jimmy Olsen had to blackmail the new Superman into coming to their rescue. He did so by threatening to expose Ar-Val for creating phony emergencies in order to build himself up in peoples' eyes. When Ar-Val and Jimmy arrived at the scene of the kidnappings, the powerless former Superman was already there and proved himself once again to be the greatest hero of all. He leaped in front of a Kryptonite spear meant for the new Superman and took it in the back. Seeing this act of selflessness awoke the latent hero in a repentant Ar-Val. At a terrible cost, he gave his life in order to transfer his own super powers into Kal-El, so that the rightful Superman could resume his career. Curt ran the gamut of emotions with this saga; from arrogance to agony, from callousness to concern. Swan and Klein did the cover and two of the three interior chapters. Chapter 2 had Curt's pencils inked by Sheldon Moldoff, never a perfect match.


Pizza Hut® Collectors Edition Vol. 1
BAT MAN
"THE FUGITIVE BATMAN!"
GO GET HIM, BAT-HOUND! WE'VE GOT TO BRING HIM IN! HE'S WANTED BY THE POLICE!
APPROVED BY THE COMICS CODE AUTHORITY

◀ The Pizza Hut Collectors' Edition Vol. 1 (a '77 reprint of Batman #123, originally published in Apr '59), was penciled by Swan and inked by Kay. Note that Batman's long and ringed fingers are together... the classic Swan trademark.

In *Superman* #175 Lex Luthor Kent becomes "Clark Kent's Brother" it seems that the art was beginning to loosen up a bit. Some panels were as beautiful as ever, however, two wordless scenes showed Lana Lang crying, displaying her vulnerability and loveliness. This rendition of Lana was one of the best Swan ever penciled.

Another reason that Curt's first peak came to an end was that Edmond Hamilton's run as a writer was nearly complete. He was the author of nearly every great story mentioned above that was not credited to Siegel, Dorfman or Binder. His novels were the most star-spanning, his larger than life characters the most grand. Under Hamilton's tutelage and Swan's pencils, even the Bottle City of Kandor achieved an exotic personality all its own. It should be acknowledged that neither scripter nor penciler would have achieved the heights that they did during this time period without the other's complement. Hamilton's stories looked more pedestrian when illustrated by someone other than Curt. And Curt would not have been as challenged to surpass what he had done before, were it not for the exotic locales and depths of emotion asked for by Hamilton's scripts. They were comics

24 pgs, "The Rogue Legionnaire!" c: CS-GK
#350 (11/66) CS-GK, 23 pgs, "The Outcast Super-Heroes!" c: CS-GK
#351 (12/66) CS-GK, 24 pgs, "The Forgotten Legionnaires!" c: CS-GK
#352 (1/67) CS-GK, 19 pgs, "The Fatal Five!" c: CS-GK
#353 (2/67) CS-GK, 23 pgs, "The Doomed Legionnaire!" c: CS-GK
#354 (3/67) CS-GK, 22 pgs, "The Adult Legion!" c: CS-GK
#355 (4/67) CS-GK, 12 pgs, "The War Of The Legion!"; CS-GK, 12 pgs, "The Six-Legged Legionnaire!" c: CS-GK
#356 (5/67) CS-GK, 13 pgs, "The Five Legion Orphans!" c: CS-GK
#357 (6/67) CS-GK, 22 pgs, "The Ghost Of Ferro Lad!" c: CS-GK
#358 (7/67) c: CS-GK
#359 (8/67) CS-GK, 22 pgs, "The Outlawed Legionnaires!" c: CS-GK
#360 (9/67) CS-GK, 24 pgs, "The Legion Chain Gang!" c: CS-GK
#361 (10/67) c: CS-GK
#362 (11/67) c: CS-GK
#363 (12/67) c: CS-GK
#364 (1/68) c: CS-GK
#365 (2/68) CS-GK, 23 pgs, "Escape Of The Fatal Five!"
#366 (3/68) CS-GK, 24 pgs, "Championship Of The Universe!"
#367 (4/68) CS-GK-SM, 24 pgs, "No Escape From The Circle Of Death!"
#368 (5/68) CS-GK, 24 pgs, "The Mutiny Of The Super-Heroines!"
#369 (6/68) c: CS-NA
#370 (6/68) CS-JA, 24 pgs, "Mordru The Merciless!"
#372 (8/68) CS-JA, 23 pgs, "School For Super-Villains!"
#374 (11/68) CS-?, 23 pgs, "Mission: Diabolical!" c: CS-ME
#380 (5/69) c: CS-ME
#396 (8/70) c: CS-MA
#403 (4/71) c: CS-MA

Amazing World Of DC

#7 (75) c: CS-CS, Special Superman Issue

Amazing World Of Superman

nn (1973) CS-MA, 15 pgs, "The Origin Of Superman!" c: CS-MA

Batman

#70 (4-5/52) CS-?, 12 pgs, "The Masterminds Of Crime!"
#110 (9/57) c: CS-SK
#117 (8/58) c: CS-RB
#118 (9/58) c: CS-RB
#119 (10/58) c: CS-RB
#120 (12/58) c: CS-RB
#121 (2/59) c: CS-SK
#122 (3/59) c: CS-SK
#123 (4/59) c: CS-SK
#124 (6/59) c: CS-SK
#125 (8/59) c: CS-SK
#126 (9/59) c: CS-SK
#127 (10/59) c: CS-SK
#176 (12/65) c: CS-?
#187 (12/66) c: CS-?
#223 (7/70) c: CS-MA
#228 (2/71) c: CS-MA

Batman Annual

#1 (61) c: CS-SK

Batman Miniature

nn (1966) (Kellogg's Pop Tarts), strips, CS-GK, 16 pgs, "The Penguin's Fowl Play!"

Boy Commandos

#16 (7-8/46-CS-SB, 12 pgs, "Case 13!"; CS-SB, 12 pgs, "Insurrecto Island!"
#17 (9-10/46-CS-SB, 14 pgs, "The Stolen Centuries!"
#18 (11-12/46-CS-SB, 12 pgs, "The Son Of Moby Dick!"; CS-SB, 12 pgs, "Three Eyes For Crazy-Quilt!"
#19 (1-2/47-CS-SB, 12 pgs, "The Saga Of Rip Van Carter!"
#20 (3-4/47-CS-SB, 12 pgs, "Danger Below!"; CS-SB, 12 pgs, "The Championship Of Brooklyn!"; CS-JF, 13 pgs, "First Stop The Moon!" c: CS-SB
#21 (5-6/47-CS-SB, 12 pgs, "The Top Of The World!"
#22 (7-8/47-CS-SB, 12 pgs, "The Terrible Senior Gaucho!"; CS-SB, 12 pgs, "Color. Code For Crime!"; CS-SB, 12 pgs, "The Romeo From Brooklyn!"
#23 (9-10/47-CS-SB, 9 pgs, "The Sunken World!"
#25 (1-2/48) CS-SB, 12 pgs, "The Story Of Commando X!"; CS-SB, 12 pgs, "Prisoner Of The Iron Mask!"; CS-SB, 12 pgs, "The Million Dollar Kid!" c: CS-SB
#26 (3-4/48) CS-JF, 12 pgs, Invasion From Outer Space!"; CS-SB, 12 pgs, "The Jockey From Flatbush!"; CS-SB, 12 pgs, "The Strange Case Of The Viller Brothers!" c: CS-SB
#27 (5-6/48) CS-SB, 12 pgs, "The Ape That Plotted Crimes!"; CS-SB, 13 pgs, "The Crimes Of Diamond Hands!"; CS-SB, 10 pgs, "The Case Of The Killer Cadet!" c: CS-SB
#28 (7-8/48) CS-JF, 12 pgs, "The Zoo Of The Future!"; CS-SB, 12 pgs, "The Unluckiest Guy In The World!"; CS-SB, 12 pgs, "Keeper Of the Big Cage!" c: CS-SB
#29 (9-10/48) CS-SB, 12 pgs, "Swastika Over New York!" c: CS-SB

Detective Comics

#110 (4/46) CS-SB, 12 pgs, Boy Com, "A Flatbush Frolic!"
#111 (5/46) CS-SB, 11 pgs, Boy Com, "Reconversion For Rats!"
#112 (6/46) CS-SB,

done by committee, but they worked.

Hopefully, the reader will appreciate the diverse storytelling from this wondrous period in the history of the Superman family. Though some of the plots (especially after 1964 when Curt's first peak ended) were rehashed with only slight variations to make them appear fresh, the optimism and imaginations of children buying these bright and colorful comics could be sparked for a lifetime. But perhaps more important were the lessons of selflessness and courage which these tales fostered by virtue of the plots, characterization, and by Curt's emotional, heroic art.

These comics were optimistic and full of wonder, but they were more than that; there was a dark side too. Kids were educated a little about death, tragedy, struggle, and failure. Heroes died, as in "The Hero Who Was Greater Than Superman" from *Superman* #163, August 1963. Heroes failed, as when Superman was unable to enlarge Kandor after repeated attempts (until finally succeeding, long after the Silver Age ended, in *Superman* #338 (August 1979). But the dark side was presented in a gentle, sensitive way that did not overpower child readers. One of the things that kept the sadness manageable was the humanity and the beauty that flowed from Curt's pencils.

Finally, a debt of gratitude is owed to Mort Weisinger, editor of these and so many other enjoyable stories. His guidance made for a universe as complicated, yet as accessible to new readers, as any every portrayed in the comics.

SWANDERSON AND BEYOND

There were likely two reasons that the art gradually became slightly less appealing from 1965 through the end of George Klein's run as Curt's inker in 1968. The first reason appeared to be due to a decline in Klein's inks. Facial details were slightly less distinct, characters' expressions less consistent; chins became a bit too round, ears a little cauliflowered. Eventually, male hairlines began to recede a little too much, even on the Man of Steel himself. The latter reason, however, may have been due to the penciler's subconscious efforts to naturally age Superman after working on him for so many years, and as Curt himself hit middle age.

The second reason for a slight decline in Swan's art was because he started to design more of his comic book panels with less detail. In the pages of Superman, he drew larger, simplified figures that took up more space, allowing less room for additional characters and backgrounds. This became more prevalent after he also became the regular series artist for the Legion of Super-Heroes in *Adventure Comics*, beginning with issue #340 in January 1966. While still doing beautiful work, he grew to detest the Legion assignment because of the multitude of characters he had to portray therein. His problem was the opposite from the one faced in Superman . In the latter title, he rendered The Man of Steel larger in order to save time. In *Adventure Comics*, Swan was forced to pencil the heroes smaller and sometimes with less clarity, so that more of them could fit in each panel per script requirements. He had a limited duration each month to illustrate the many pages for that time-consuming series, for *World's Finest*, *Superman*, and occasionally for other books in the Superman family. Curt may have been simply overworked.

The above statement might appear blasphemous to the thousands of fans whose favorite issues involving the Legion of Super-Heroes were the stories penciled by Swan and written by Jim Shooter. But it was not meant to be. You see, Curt was my favorite Legion artist also. I merely inferred that his stint as the regular series artist on that title was slightly past his first creative peak,

11 pgs, Boy Com, "Senor Death!"
#113 (7/46) CS-SB, 11 pgs, Boy Com, "When Commandos Meet!"
#114 (8/46) CS-SB, 12 pgs, Boy Com, "Journey Into Nowhere!"
#115 (9/46) CS-SB, 12 pgs, Boy Com, "Brooklyn Wants A Kingdom!"
#116 (10/46) CS-SB, 12 pgs, Boy Com, "Ten Days In The Big House!"
#117 (11/46) CS-SB, 11 pgs, Boy Com, "The Man No One Could See!"
#118 (12/46) CS-SB, 12 pgs, Boy Com, "The Invisible Commando!"
#119 (1/47) CS-SB, 12 pgs, Boy Com, "The Runaway Robot!"
#120 (2/47) CS-SB, 13 pgs, Boy Com, "The Fight Before Christmas!"
#123 (5/47) CS-SB, 11 pgs, Boy Com, "Heroes For A Day!"
#125 (7/47) CS-SB, 12 pgs, Boy Com, "When Hitler Came Back!"
#127 (9/47) CS-SB, 12 pgs, Boy Com, "Never-Say-Die Land!"
#129 (11/47) CS-SB, 12 pgs, Boy Com, "The Quarterback From Brooklyn!"
#130 (12/47) CS-SB, 11 pgs, Boy Com, "Fifty Below Zero!"
#132 (2/48) CS-SB, 11 pgs, Boy Com, "The Unwelcome Santa Claus!"
#138 (8/48) CS-SB, 12 pgs, Boy Com, "The Mystery Of The Mary Celeste II!"
#139 (9/48) CS-SB, 12 pgs, Boy Com, "Dr. Z, Future Criminal!"
#140 (10/48) CS-SB, 12 pgs, Boy Com, "The Dictator From Alcatraz!"
#141 (11/48) CS-SB, 10 pgs, Boy Com, "Find Me A Killer!"
#142 (12/48) CS-SB, 12 pgs, Boy Com, "The Mystery Of Secret X!"
#143 (1/49) CS-SB, 10 pgs, Boy Com, "The Five Weapons That Shook The World!"
#208 (6/54) c: CS-SK
#232 (6/56) c: CS-SK
#247 (9/57) c: CS-SK
#257 (7/58) c: CS-SK
#258 (8/58) c: CS-SK
#259 (9/58) c: CS-SK
#260 (10/58) c: CS-SK
#261 (11/58) c: CS-SK
#262 (12/58) c: CS-SK
#263 (1/59) c: CS-SK
#264 (2/59) c: CS-SK
#265 (3/59) c: CS-SK
#266 (4/59) c. CS-SK
#267) 5/59) c: CS-SK
#268 (6/59) c: CS-SK
#269 (7/59) c: CS-SK
#270 (8/59) c: CS-SK
#271 (9/59) c: CS-SK
#272 (10/59) c: CS-SK

80 Page Giant

#1 (1964) c. CS-GK (Superman)
#2 (9/64) c: CS-GK (Jimmy Olsen)
#6 (1965) c: CS-GK (Superman)
#10 (1965) CS-GK (Superboy)
#13 (8/65) c: CS-GK (Jimmy Olsen)

Gang Busters

#7 (12-1/48) CS-SB, 10 pgs, "T-Man In The Big House!"
#9 (4-5/49) CS-JF, 10 pgs, "I Smashed The Double Indemnity Racket!"
#10 (6-7/49) CS-SB, 7 pgs, "Penny Larceny!"
#11 (8-9/49) CS-SB, 9 pgs, "They Smuggle Human Cargo!"; CS-JF, 7 pgs, "I Guard The Railroad!"
#12 (10-11/49) CS-SK, 10 pgs, "The Vigil Of Patrolman Crowell!"; CS-JF?, 8 pgs, "The Thieves Who Stole The Air!"
#12 (10-11/49) CS-JF, 8 pgs, "Pyramid Pirates!"; CS-JF, 6 pgs, "Prescription For Death!"
#15 (4-5/50) CS-SK, 10 pgs, "The Ten Million Dollar Graveyard!"
#16 (6-7/50) CS-JF, 10 pgs, "Death On Wheels!"
#18 (10-11/50) CS-JF, 9 pgs, "She Knows 10,000 Crooks!"
#19 (12-1/50) CS-JF, 10 pgs, "I Had A Criminal Brain!"
#20 (2-3/51) CS-JF, 10 pgs, "The Armored Car Smugglers!" c: CS-JF
#22 (6-7/51) CS-JF, 10 pgs, "The Cop Who Couldn't Walk!"
#25 (12-1/51) CS-SK, 8 pgs, "The Cop With 100 Faces!"
#26 (2-3/52) CS-SK, 6 pgs, "Heroes Of The Highway!"
#27 (4-5/52) CS-RB, 8 pgs, "Twenty Floors Of Felony!"
#29 (8-9/52) CS-RB, 8 pgs, "The Private Eye Who Couldn't See!"
#31 (Dec/1/52) c: CS-RB
#32 (2-3/53) CS-RB, 8 pgs, "I Was A Star Witness!"
#33 (4-5/53) CS-RB, 6 pgs, "Nightstick!" c: CS-RB
#34 (6-7/53) CS-RB, 6 pgs, "Million-Dollar Job!"
#35 (8-9/53) CS-RB, 8 pgs, "Too Hot To Hide!"
#36 (10-11/53) CS-RB, 8 pgs, "Suicide Mob!"; CS-RB, 6 pgs, "The Gamblers Who Never Lost!" c: CS-SK
#37 (12-1/53) CS-RB, 8 pgs, "Crashout Inc.!"
#38 (2-3/54) CS-RB, 8 pgs, "The Jack Of All Crimes!"
#39 (4-5/54) CS-RB, 8 pgs, "The Great Ocean Liner Robbery!"
#40 (6-7/54) CS-RB, 8 pgs, "The Hostages!" c: CS-RB
#41 (8-9/54) CS-RB, ▶

for the reasons mentioned above.

Another confounding factor was that the page size for the original art was reduced not long after Swan began working on the Legion's monthly adventures. The smaller art page made it harder to put as much detail into each panel. Much later, Curt told his friend Raul Wrona that he liked the smaller size precisely for this reason. It allowed him to be more productive, and work a little less hard.

Even a slightly looser Curt was the perfect choice to draw the many colorful costumes and personalities of the Legionnaires. He was the artist whose work on such chromatic characters in a brightly portrayed future would be the most diminished were it not in color. And who better to render the hormonally rampant emotions on these super-teenagers' faces, as scripted by the young Shooter?

While under tremendous deadline pressure, Curt was still a creative force and an innovator. For example, in *Adventure Comics* #s 359 and 360, almost as an aside, Swan was asked to come up with new uniforms for eleven Legionnaires which still symbolized their individual powers. He made it look easy, and this was only a small part of the demanding storyline in those two issues.

Meanwhile, the writing of the stories that Swan penciled in *World's Finest* was becoming increasingly trite. After several well written novellas by Edmond Hamilton when Curt took over as regular penciler (with Weisinger coming on board as editor) in #141, there were too many imaginary stories. These were often contrivances to pit Superman against Batman, "clash(es) of cape and cowl" to borrow the title from *WF* #153.

Sheldon Moldoff, an excellent illustrator whose contributions to comics are legendary, was inking more Swan stories. As mentioned above, his inks did not perfectly complement Curt's pencils. Eventually, George Klein left DC (in 1968) for a short but brilliant run as an inker at Marvel, and Jack Abel was assigned as a replacement inker in addition to Moldoff. Swan was averaging two pages per day by now if they were difficult, occasionally three or four if they were not. His drawings looked less luminous with the heavier line of Abel, the beauty of his penciling more obscured. On the other hand, the different look afforded by these and other inkers over the years, when seen infrequently, was a nice change.

Another development in Swan's art was occurring around this time, a greater diversity of panel design. He was heading for the next peak of his career. A fine example could be found in the pages of the lead story in *Action Comics* #370, "100 Years... Lost, Strayed or Stolen!" This tale from December 1968 was an early one for writer Cary Bates. Curt, with inks by Abel, aptly gave the thirteen pager an epic feel. Kal-El's journey from doomed Krypton to Earth was interrupted as he moved from infancy through his entire life span on an alien world, before being de-aged and sent here to be found by the Kents, after all. Gone was the stodginess of six square panels per page, to be replaced by angling and flow. Curt was now designing his layouts with dynamic progression from one drawing to the next.

6 pgs, "Hot Dough!" c: CS-SK

House Of Mystery

#1 (12/50-1/51) 52) CS-RM, 8 pgs, "I Fell In Love With A Witch!"
#2 (2-3/51) CS-?, 8 pgs, "The Mark Of X!"; CS-?, 8 pgs, I Was A Dead Man!" c: CS-?
#3 (3-4/52) CS-SK, 8 pgs, "The House Where Evil Lived!"
#4 (5-6/52) CS-?, 8 pgs, "Friday The 13th Club!"; CS-GK, 7 pgs, "His Double In Doom!"
#5 (7-8/52) CS-?, 8 pgs, "The Man With The Strangler Hands!"
#6 (9/52) CS-GK, 7 pgs, "The Tell-Tale Hand!"; CS-?, 6 pgs, "The Devil Was My Partner!"
#8 (11/52) CS-RB, 8 pgs, "The Grim Jester!"
#10 (1/53) CS-?, 8 pgs, "The Wishes Of Doom!" c: CS-GK
#11 (2/53) CS-RM, 8 pgs, "Nine Lives Equal Death!"
#12 (3/53) CS-?, 6 pgs, "Men Never Die In Cell 13!"; CS-GK, 6 pgs, "The Secret Of The Matador's Sword!" c: CS-GK
#13 (4/53) CS-RM, 6 pgs, "Nightmare Nemesis!"
#14 (5/53) CS-RB, 6 pgs, "The Case Of The Deadly Dolls!"
#15 (6/53) CS-?, 6 pgs, "The Man Who Could Change The World!" c: CS-?
#16 (7/53) CS-?, 6 pgs, "The Man Who Killed His Shadow!" c: CS-?
#17 (8/53) CS-RB, 6 pgs, "Beauty And The Beast!"
#18 (9/53) CS-RB, 6 pgs, "Bravest Man Alive!"
#19 (10/53) CS-?, 6 pgs, "Man Of Evil!"
#20 (11/53) CS-?, 6 pgs, "The Hex On My House!"
#21 (12/53) CS-?, 6 pgs, "The Sorrow Of The Spirits!"
#22 (1/54) CS-?, 6 pgs, "The Phantom's Return!"
#23 (2/54) CS-RB, 6 pgs, "The Gangster And The Ghost!"
#24 (3/54) CS-?, 6 pgs, "The Freak Show Of Doom!"
#25 (4/54) CS-?, 6 pgs, "The Man With Three Eyes!"
#26 (5/54) CS-?, 6 pgs, "The Man With The Magic Ears!"
#27 (6/54) CS-?, 6 pgs, "Fate Holds Four Aces!" c: CS-?
#28 (7/54) CS-?, 6 pgs, "The Wings Of Doctor Mito!"
#29 (8/54) CS-RB, 6 pgs, "The Man Who Became A Lion!" c: CS-SK

House Of Secrets

#35 (8/60) CS-SK, 1 pg (Public Service Page)

Mr. District Attorney

#9 (5-6/49) CS-JF, 6 pgs, "untitled"

Real Fact Comics

#18 (1-2/49) CS-?, 6 pgs, The King Of Inventors!"
#20 (5-6/49) CS-?, 5 pgs, "The Race History Will Never Forget!"
#21 (7-8/49) CS-?, 5 pgs, "A Day In The Life Of A Paratrooper!"

Secret Hearts

#17 (8-9/53) CS-?, 6 pgs, "Here Is My Heart!"

Showcase

#5 (11-12/56) CS-SB, 8 pgs, "The Two Faces Of X!"

Star Spangled War Strs.

#131 (8/52) CS-SK, 6 pgs, "The Coward!" c: CS-SK
#132 (9/52) CS-SK, 6 pgs, "The G.I. With The Million-Dollar Arm!" c: CS-GK
#133 (10/52) CS-SK, 8 pgs, "San Marino!" c: CS-SK
#3 (11/52) CS-SK, 6 pgs, "Hundred-Mission Mitchell!" c: CS-SK
#4 (12/52) CS-SK, 6 pgs, "The Hot Rod Tank!" c: CS-SK
#5 (1/53) CS-SK, 6 pgs, "Take Hill 21... Or Else!"; CS-SK, 8 pgs, "Three Volunteers!"
#6 (2/53) CS-RB, 8 pgs, "Operation Davy Jones!" c: CS-RB
#7 (3/53) CS-RB, 6 pgs, "The Rookie Ranger!" c: CS-RB
#8 (4/53) CS-RB, 6 pgs, "I Was A Hollywood Soldier!" c: CS-RB
#9 (5/53) CS-SK, 8 pgs, "The Sad Sack Squad!" c: CS-SK
#10 (6/53) CS-RB, 6 pgs, "The G.I. And The Gambler!"
#11 (7/53) CS-RB, 6 pgs, "The Girl They Left Behind!"
#12 (8/53) CS-RB, 6 pgs, "The Kid And The Kraut!" c: CS-RB
#13 (9/53) CS-RB, 6 pgs, "No Escape!"
#16 (12/53) CS-JG, 6 pgs, "Combat Cameraman!" c: CS-RB
#17 (1/54) CS-RB, 6 pgs, "Prize Target!"

Strange Adventures

#1 (8-9/50) CS-JF, 8 pgs, "Destination Moon!"
#2 (10-11/50) CS-JF, 8 pgs, "Endless War"
#3 (12/50) CS-JF, 8 pgs, "The Secret Fate Of Adolph Hitler!"
#4 (1/51) CS-JF, 10 pgs, "The Star Robber!"
#6 (3/51) CS-JF, 10 pgs, "The Confessions Of A Martian!"

Strange Sport Stories

#1 (9-10/73) CS-DG, 12 pgs, "To Beat The Devil!"; CS-BO, 10 pgs, "Tall Tale Of Ten Pins!"
#2 (11-12/73) CS-MA, 7 pgs, "Tall In The Saddle!"

It should be noted that he had been doing panel experimentation for some time, but this was a standout example. Carmine Infantino was now editorial director of DC Comics, and this may be around the time that he began working with Swan to improve his storytelling ability. Curt has acknowledged the debt he owed Carmine for helping him mature as a comic book artist and panelologist/designer.

Mention should be made of the final new Weisinger-edited story, spanning two issues of *Superman* #230 and 231 in October and November 1970. The story was another imaginary tale, whose ilk had grown tired. But as a tribute to past glories, it was a fitting way for Mort to go out. It was also the first time artist Dan Adkins inked Swan's pencils. There was a feeling of dèjá vu, Adkins' work being somewhat reminiscent of George Klein's.

During all his years in comics, Curt only inked a few of his own pages. Two of them appeared in early 1971, introducing Superman's "...new beginning..." This ad, which included a full page pin-up of The Man of Steel astride his own logo, has stood out to fans and those in the business for years. The inking was fine lined, precise, and one could finally see how the master fully interpreted DC's signature character.

THE REIGN OF JULIUS SCHWARTZ

The three-parter spanning *Action Comics* #385-387, scribed by Cary Bates, ran from February through April 1970. It was my first exposure to the sci-fi concept of time curving back upon itself, so that the end of time eventually merged with the beginning. Curt's pencils with Murphy Anderson's inks embellished all three covers, an early showcase for the talents of the Swanderson team. These two great artists first teamed up in 1969, when they began producing beautiful covers for issues of *Lois Lane, Jimmy Olsen, Superboy, Action, Adventure,* etc. prior to the era of their best known work, beginning with the historically significant *Superman* #233. Not long before this landmark issue, their first interior art appeared in *Action Comics,* when that title was edited by Murray Boltinoff after Mort Weisinger retired.

Years ago, when first seeing the Swanderson art team, I remember thinking, "This is too perfect. Superman's too handsome, the art too pretty." Hardly a criticism, it didn't take long for me to become used to and savor this striking achievement in the annals of comic art.

By the time of *Superman* #233 (January 1971), Swan had long since become adept at working on the reduced size of the blank pages supplied by DC for original art production. His storytelling was more streamlined, with less background detail than at the time of his first peak, but now the larger figures in each panel were a pleasure awaiting the reader's focus. In "Superman Breaks Loose" Curt realistically portrayed the Man of Tomorrow devouring a piece of Green Kryptonite, turned to harmless iron a few pages earlier.

Julius Schwartz, on board DC since 1944, was now the editor of Superman. He would also assume the helm of *Action Comics* the following year (1972). Schwartz brought in a youthful infusion of scripters to the Superman line. They included Denny O'Neil, Elliot S! Maggin and Len Wein. Cary Bates was utilized more than he had been under Weisinger.

Curt Swan was more than able to keep pace with these young men, beginning with writer Denny O'Neil as he wove the tapestry of a multi-issue saga, running from *Superman* #233-242 (with time off on #239 for a giant reprint issue). This was the famous tale involving the Sand-Being from Quarrrn, in which, not only was all Kryptonite on Earth eradicated, but The Man of Steel's

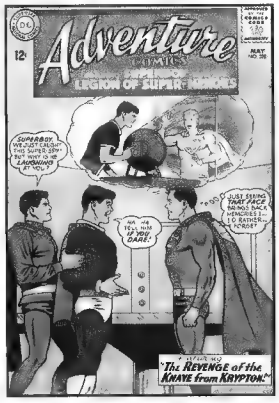
#3 (2/74) CS-DG, 10 pgs, "Gridiron Knightmare!"

Superboy

#05 (11-12/49) CS-?, 10 pgs, "A Zoo For Sale!"
#08 (5-6/50) CS-?, 12 pgs, "When Superboy Was A Superbaby!"
#10 (9-10/50) CS-CF, 12 pgs, "Superboy Meets Centuryman!"
#11 (11-12/50) CS-JF, 12 pgs, "The Famous First Crimes!"
#12 (1-2/51) CS-CF, 12 pgs, "The Heroes' Club!"
#13 (3-4/51) CS-CF, 12 pgs, "The Terrible Twigley Twins!"
#14 (5-6/51) CS-?, 12 pgs, "The Boy From Mars!" c: CS-CF
#15 (7-8/51 -CS-CF, 12 pgs, "Clark Kent's Terrible Report Card!"; CS-CF, 12 pgs, "Superboy's Class Reunion!"
#16 (9-10/51) CS-?, 12 pgs, "Superboy On Mars!" c: CS-?
#17 (11-12/51) CS-CF, 10 pgs, "Superboy's Double!"
#18 (2-3/52) CS-CF, 10 pgs, "Lana Lang... Movie Star!"
#19 (4-5/52) CS-CF, 10 pgs, "The School Without A Teacher!"
#20 (6-7/52) CS-CF, 10 pgs, "The Ghost That Haunted Smallville!"
#22 (10-11/52) CS-CF, 10 pgs, "Superboy And The Sleeping Beauty!"
#23 (12/52-1/53) CS-CF, 10 pgs, "Superboy Goes To College!"
#25 (4-5/53) CS-CF, 10 pgs, "The Super-Artist Of Smallville!"
#26 (6-7/53) CS-CF, 10 pgs, "Superboy Hired A Manager!"
#27 (8-9/53) CS-SK, 10 pgs, "The Movie Star Of Tomorrow!"
#28 (10-11/53) CS-CF, 10 pgs, "The Boy Who Proved The Impossible!"
#29 (12/53) CS-CF, 10 pgs, "The Super-Athlete Of Smallville!"; CS-CF, 10 pgs, "The Tree That Drove Smallville Wild!"
#30 (1/54) CS-CF, 12 pgs, "The Giant Who Came To Smallville!"
#31 (3/54) CS-CF, 10 pgs, "The Amazing Elephant Boy From Smallville!"
#32 (4/54) CS-CF, 10 pgs, "The Silent Doom!" c: CS-?
#33 (6/54) CS-CF, 10 pgs, "The Pet From Outer Space!"; CS-CF, 10 pgs, "The Crazy Costumes!"
#34 (7/54) CS-CF, 10 pgs, "The Runaway Rocket!"
#35 (9/54) CS-CF, 10 pgs, "Clark Kent, Dog Catcher!"; CS-CF, 10 pgs, "The Five Superboys!"
#36 (10/54) CS-CF, 10 pgs, "The Superboy Souvenirs!" c: CS-?
#37 (12/54) CS-CF, 10 pgs, "The Three Who Defied Death!"; CS-CF, 10 pgs, "Thaddeus Lang, Genius!" c: CS-?
#38 (1/55) CS-CF, 8 pgs, "Public Chimp, Number One!" c: CS-?
#41 (6/55) CS-CF, 8 pgs, "Superboy Meets Super-Brave!"
#42 (7/55) CS-CF, 8 pgs, "Superboy, Stowaway!" c: CS-SK
#43 (9/55) CS-?, 8 pgs, "The Super-Farmer Of Smallville!" c: CS-?
#44 (10/55) c: CS-JF
#45 (12/55) c: CS-SK
#46 (1/56) c: CS-SK
#47 (3/56) CS-SK, 8 pgs, "Clark Kent's Best Pal!"; CS-SK, 8 pgs, "Superboy Meets Superman!" c: CS-SK
#48 (4/56) CS-RB, 8 pgs, "Dad Kent's Delusions!"; CS-RB, 8 pgs, "The Boy Without A Super Suit!" c: CS-RB
#49 (6/56) c: CS-SK
#50 (7/56) CS-CF, 8 pgs, "The Super Giant Of Smallville!" c: CS-SK
#51 (9/56) CS-CF, 8 pgs, "The Super-Money Of Smallville!" c: CS-SK
#52 (10/56) CS-JF, 8 pgs, "The Power-Boy From Earth!"; CS-RB, 6 pgs, "The Super-Robot!" c: CS-CF
#53 (12/56) CS-CF, 8 pgs, "Superboy's Switch In Time!" c: CS-RB
#54 (1/57) CS-SK
#55 (3/57) CS-RB, 8 pgs, "A Visit From Superman's Pal!"; CS-RB, 8 pgs, "The Secret Of Smallville High!" c: CS-SK
#56 (4/57) CS-SK, 8 pgs, "A Job For Super-Dog!" c: CS-SK
#57 (6/57) CS-RB, 8 pgs, "The Strong Boys Of Smallville!"; CS-CF, 8 pgs, "One-Man Basketball Team!" c: CS-SK
#58 (7/57) CS-RB, 8 pgs, "The Great Kryptonite Mystery!" c: CS-SK
#59 (9/57) c: CS-SK
#60 (10/57) c: CS-SK
#61 (12/57) c: CS-SK
#62 (1/58) c: CS-SK
#63 (3/58) c: CS-SK
#64 (4/58) c: CS-SK
#65 (6/58) c: CS-SK
#66 (7/58) c: CS-SK
#67 (9/58) c: CS-SK
#68 (10/58) c: CS-SK
#69 (12/58) c: CS-SK
#70 (1/59) c: CS-SK
#71 (3/59) c: CS-SK
#72 (4/59) c: CS-SK
#73 (6/59) CS-SK, 9 pgs, "Superbaby In Scotland Yard!" c: CS-SK
#74 (7/59) c: CS-SK
#75 (9/59) c: CS-SK
#76 (10/59) c: CS-SK
#77 (12/59) c: CS-SK
#78 (1/60) c: CS-SK
#79 (3/60) c: CS-SK
#80 (4/60) CS-JFe, 9 pgs, "Superboy Meets Supergirl!" c: CS-SK
#81 (6/60) c: CS-SK
#82 (7/60) c: CS-SK
#83 (9/60) c: CS-SK
#84 (10/60) c: CS-SK
#85 (12/60) c: CS-SK
#86 (1/61) c: CS-SK

powers were halved in order to make him struggle more to overcome future obstacles. An attempt to give his foes a fighting chance, Superman, who had become too powerful over the years, was taken down a notch.

Actually, the Sand-Being wasn't the featured antagonist in all of the issues listed above, but rather an ongoing thread loosely tying the stories together. Though subplots had been present since Lois first thought Clark was a wimp in *Action Comics* #1, June 1938, Julius Schwartz, along with the new writers, introduced a more modern form of story-telling to the Superman cast of characters. They gave the stories a continuing serial/soap opera feel, while still having each tale end in one issue as far as defeating the major foe of the month.



One of the more bizarre cliffhangers ever to be done in comics involved The Man of Tomorrow becoming psysically joined with a lynx and a boy named Billy Anders. The storyline by Denny O'Neil began in *Superman* #'s 253 and 254 in June and July 1972. Swan, always wonderful at drawing children, now also had to occasionally portray The Man of Steel with the head of a lynx coming out of his noggin. In an attempt to promote characterization and make the hero's life more complicated by further linking him to mere mortals, the point of absurdity had been embraced and surpassed. At the same time, there was a certain charm to having a kid help Kal-El now and again, and Curt's penciling was one of the primary reasons for that charm. This was O'Neil's swan song on Superman and mercifully, Cary Bates wrapped up this plotline in the only follow-up "Lynx" issue, *Superman* #259.

Some of the other subplots from this era included Clark becoming a television news reporter, in order to make it harder to change to Superman while on the air. There were the introductions of new media mogul boss Morgan Edge and T.V. sportscaster Steve Lombard. The latter always attempted to make Clark look like a fool, while ultimately achieving that goal himself. Curt adeptly portrayed the subtleties of everyday events involving all of these characters.

Though a little more Earthbound than he had been in the '60s, probably an editorial decision to increase realism, Superman still occasionally traveled in outer space. It would have been a shame had he not, as Murphy Anderson did some of the best-ever inking of stars and nebulae. He was even using wash techniques to stunning effect on interior panels.

One of the all-time best stories to meld the cosmos-spanning with relevant social issues occurred in *Superman* #247. It was a credit to editor Schwartz that he allowed heroes with such great powers as Superman possessed, to address problems without pat answers. In that issue, he grappled with the matter of human rights for poorly paid migrant farm workers. As written by Elliot Maggin, the tale began when Green Lantern's Guardians of the Universe planted a seed whereby Kal-El began to realize that if he always charged in to solve others' problems, they grew needy and less self-sufficient. This example stood out as a showcase for Curt Swan's artistic versatility. He switched seamlessly from Superman saving our galaxy by diverting a pod full of deadly

#87 (3/61) c: CS-SK
#88 (5/61) c: CS-SK
#89 (6/61) CS-SK, 8 pgs, "The Super-Cop Of Smallville!" c: CS-SK
#90 (7/61) c: CS-SK
#91 (9/61) CS-SK, 9 pgs, "The Superboy Of Bigville!" c: CS-SK
#92 (10/61) CS-SK, 13 pgs; "Superboy Meets Ben Hur!"
#93 (12/61) c: CS-SK
#94 (1/62) c: CS-SK
#95 (3/62) c: CS-GK
#96 (4/62) c: CS-GK
#97 (6/62) c: CS-GK
#98 (7/62) CS-GK, 13 pgs, "The Boy With Ultra-Powers!" c: CS-GK
#99 (9/62) c: CS-GK
#100 (10/62) CS-GK, 11 pgs, "Ma And Pa Kent's Incredible Delusion!" c: CS-GK
#101 (12/62) c: CS-GK
#102 (1/63) c: CS-GK
#103 (3/63) CS-GK, 26 pgs, (3 parts) "The Three Ages Of Superman!" c: CS-GK
#104 (4/63) CS-GK, 13 pgs, "The Kid Who Knocked Out Superboy!" c: CS-GK
#105 (6/63) CS-GK, 8 pgs, "The Simpleton Of Steel!" c: CS-GK
#106 (7/63) c: CS-GK
#107 (9/63) CS-GK, 9 pgs, "The Superboy Club Of Smallville!" c: CS-GK
#108 (10/63) c: CS-GK
#109 (12/63) c: CS-GK
#110 (1/64) c: CS-GK
#111 (3/64) c: CS-GK
#112 (4/64 CS-GK, 9 pgs, "Superbaby's Super-Pranks!" c: CS-GK
#113 (6/64) CS-?, 2 pgs, "The Superboy Legend!" c: CS-GK
#114 (7/64) c: CS-GK
#115 (9/64) c: CS-GK
#116 (10/64) c: CS-SM
#117 (12/64) CS-GK, 8 pgs, "Superboy And The 5 Legion Traitors!" c: CS-SM
#118 (1/65) CS-GK, 8 pgs, "The Boy Who Unmasked Superboy!" c: CS-SM
#119 (3/65) c: CS-GK
#120 (4/65) c: CS-GK
#121 (6/65) CS-GK, 9 pgs, "Jor-el's Visit To Earth!" c: CS-GK
#122 (7/65) c: CS-GK
#123 (9/65) CS-GK, 8 pgs, "The Curse Of The Superboy Mummy!" c: CS-GK
#124 (10/65) c: CS-GK
#125 (12/65) CS-AP, 1 pgs, "Krypto's Super-Movie Stunts!" c: CS-GK
#126 (1/66) CS-GK, 9 pgs, "Krypto's Family Tree!" c: CS-GK
#127 (3/66) c: CS-GK
#128 (4/66) c: CS-GK
#129 (6/66) c: CS-SK
#130 (6/66) c: CS-GK
#131 (9/66) c: CS-GK
#132 (10/66) CS-GK, 12 pgs, "The Youth Who Was Braver Than Superboy!" c: CS-GK
#133 (12/66) c: CS-GK
#134 (1/67) c: CS-GK
#135 (3/67) c: CS-GK
#137 (4/67) c: CS-GK
#139 (6/67) c: CS-GK
#140 (7/67) c: CS-GK
#141 (9/67) c: CS-GK
#142 (10/67) c: CS-GK
#144 (1/68) c: CS-GK
#146 (4/68) CS-SM, 13 pgs, "The Runaway Superboy!"
#147 (6/68) c: CS-NA
#148 (6/68) CS-GK/JA, 13 pgs, "Superboy's Greatest Gamble!"
#156 (6/69) c: CS-ME
#162 (1/70) c: CS-MA
#165 (6/70) c: CS-MA
#174 (3/71) c: CS-MA
#180 (12/71) c: CS-MA
#181 (1/72) c: CS-MA
#198 (10/73) CS-MA, 1 pg, "Behind The Scenes At The DC Comic World!"
#208 (4/75) CS-?, 1 pg, "Vengeance Of The Super-Villains!"

Superboy Annual

#1 (Summer 64) c: CS-GK

Superman

#73 (Nov/12/51) CS-?, 12 pgs, "Perry White vs. Clark Kent!"
#76 (May/6/51) CS-SK, 12 pgs, "The Mightiest Team In The World!"
#117 (11/58) c: CS-SK
#118 (1/58) CS-SK, 8 pgs, "The Boy Napoleon!" c: CS-SK
#119 (2/58) c: CS-SK
#121 (5/58) CS-RB, 8 pgs, "Jimmy Hits The Jack-Pot!" c: CS-SK
#122 (7/58) c: CS-SK
#123 (8/58) c: CS-SK
#124 (9/58) c: CS-SK
#125 (11/58) c: CS-SK
#126 (1/59) c: CS-SK
#127 (2/59) CS-RB, 9 pgs, "When There Was No Clark Kent!" c: CS-SK
#128 (4/59) c: CS-SK
#129) 5/59) c: CS-SK
#130 (7/59) CS-SK, 7 pgs, "The Super-Servant Of Crime!" c: CS-SK
#131 (8/59) c: CS-SK
#132 (10/59) c: CS-SK
#133 (11/59) c: CS-SK
#134 (1/60) c: CS-SK
#135 (2/60) c: CS-SK
#136 (4/60) c: CS-SK
#137 (5/60) CS-JFe, 26 pgs, chapters I-III, "The Super-Brat From Krypton!"; "The Young Super-Bully!"; Superman vs. Super-Villain!" c: CS-SK
#138 (7/60) c: CS-SK
#139 (8/60) CS-JFe, 9 pgs, "The Untold Story Of Red Kryptonite!" c: CS-SK
#140 (10/60) c: CS-SK
#141 (11/60) c: CS-SK
#142 (1/61) c: CS-SK
#143 (2/61) c: CS-SK
#144 (4/61) CS-SK, 9 pgs, "The Super-Weapon!" c: CS-SK
#145 (5/61) CS-SK, 8 pgs, "The Night Of March 31st.!"; CS-SK, 9 pgs, The Secret Identity Of Superman !" c: CS-SK
#146 (7/61) c: CS-SK
#147 (8/61) CS-SK, 11 pgs, "The Legion Of Super-Villains!" c: CS-SK
#148 (10/61) CS-SK, 9 pgs, "The 20th Century Achilles!"; CS-SK, 8 pgs, "Mr. Mxyzptlk's

spores, to the world of Oa with its giant power battery, to central California with a fruit-picking populace attempting to strike for better pay.

By this time, Curt had also become a master of anatomy. Gone were the days when, occasionally, Superman's arms were a little too short, as on the cover of *Action Comics* #300, May 1963 (it did increase the dramatic effect, however).

Swan also began to experiment more with different perspectives, as when Superman was in flight. One might see just The Man of Steel's torso as he flew toward the reader, obscuring the lower extremities. Or the reader might have a unique view from underneath, glimpsing the soles of his boots, or the bottom of his chin as Superman quickly exited a panel.

At times, Kal-El looked more introspective, his brow furrowed with Murphy Anderson's smooth lines, as he thought of a way to solve the latest dilemma. He was a more mature looking hero during the time of this peak. Also, those trademark Anderson abdominal muscles were prominently displayed.

By mid-1972, Swan's second peak was coming to an end, though Murphy Anderson would continue as his regular inker in *Superman* and *Action Comics* through the end of 1973. There was a line or two less of wisdom and expression on Superman's face. Perhaps, by then, editor Julius Schwartz had insisted that The Man of Tomorrow look no older than age twenty-nine. Also, Swan's layouts had once again become a bit more conventional, with generally more panels to a page than a year or two earlier. Consequently, figures were drawn smaller, and were a little less stunningly beautiful. Also, the quality of the comic book printing itself had taken a nose-dive. It was a little bit harder to imagine that Anderson had inked every hair drawn on Superman's head.

AMAZING WORLD

In succeeding years, there were occasional jobs in which Murphy Anderson served as a guest inker over Curt's pencils. Those Swanderson teamups were always a welcome return to greatness. One of their final pairings was a limited edition lithograph produced for sale in Warner Bros. Studio Stores around the country in the mid '90s.

Nearing the end of the first thirty years of Curt Swan's comics career, it would be remiss not to mention perhaps the artist's favorite assignment. *Amazing World Of Superman*, Official Metropolis Edition, was an oversized cardboard cover affair released in 1973. Three of the finest comic book artists ever to grace the medium worked together on the updated, "The Origin of Superman!" Swan penciled from Carmine Infantino's layouts, and Anderson inked. See Infantino's and Anderson's accompanying comments in this issue. This story has been reprinted in color a couple of times.

By the mid '70s, a new fellow had established himself as Curt's chief inker. Previously known in large part for his work on several DC humor titles, Bob Oksner provided a solid line that evolved into a slightly more rounded, more muscular Man of Steel. The torso, biceps and forearm muscles became a bit more exaggerated. Oksner's work on Superman began in the January 1974 issue, #271.

Oksner had previously inked a Swan-penciled tale in *Strange Sports Stories*, during its short run beginning in September/October 1973. Julius Schwartz edited the series, based on several tryout issues done a decade before in *Brave & Bold*. They had been memorable for their innovative silhouettes to advance the action, as portrayed by artist Carmine Infantino.

Finally, by the time of *Wonder Woman* #212, July 1974, Schwartz had

Super-Mischief!"; CS-SK, 8 pgs, "Superman Owes A Billion Dollars!" c: CS-SK
#149 (11/61) CS-SK, 25 pgs, parts I-III, "Lex Luthor, Hero!"; "Luthor's Super-Bodyguard!"; "Death Of Superman!" c: CS-SK
#150 (1/62) CS-SK, 8 pgs, "When The World Forgot Superman!" c: CS-SK
#151 (2/62) CS-GK, 9 pgs, "The Man Who Trained Supermen!"; CS-GK, 8 pgs, "Superman's Greatest Secret!" c: CS-SK
#152 (4/62) CS-GK, 7 pgs, "The Robot Master!" c: CS-GK
#153 (5/62) CS-GK, 9 pgs, "The Secret Of The Superman Stamp!" c: CS-GK
#154 (7/62) CS-GK, 13 pgs, "The Underwater Pranks Of Mr. Mxyzptlk!"; CS-GK, 13 pgs, "Krypton's First Superman!" c: CS-(GK)
#155 (8/62) CS-GK, 26 pgs, parts I-III, "Superman's Death Sentence!"; "The Super-Comrades Of All Time!"; Superman's Last Day Of Life!" c: CS-GK
#156 (10/62) CS-GK, 25 pgs, "The Last Days Of Superman!" c: CS-GK
#157 (11/62) CS-GK, 10 pgs, "The Super-Revenge Of The Phantom Zone Prisoner!"; CS-GK, 9 pgs, "Superman's Day Of Doom!" c: CS-JFe
#158 (1/63) CS-GK, 26 pgs, parts I-III, "Invasion Of The Mystery Supermen!"; "The Dynamic Duo Of Kandor!"; "The City Of Super-People!" c: CS-GK
#159 (2/63) CS-GK, 26 pgs, chapters I-III, "Lois Lane's Flight From Earth!"; "The Female Luthor Of Krypton!"; "The Doom Of Super-Maid!" c: CS-GK
#160 (4/63) CS-GK, 1 pg, "The Cage Of Doom!" part 1; CS-GK, 9 pgs, "The Super-Cop Of Metropolis!" part 2
#161 (5/63) CS-GK, 12 pgs, "Superman Goes To War!" c: CS-GK
#162 (7/63) CS-GK, 24 pgs, parts I-III, "The Titanic Twins!"; "The Anti-Evil Ray!"; "The End Of Superman's Career!"
#163 (8/63) CS-GK, 12 pgs, "Wonder-Man, The New Hero Of Metropolis!" c: CS-GK
#164 (10/63) CS-GK, 17 pgs, parts I-II, "The Showdown Between Luthor And Superman!"; "The Super-Duel!" c: CS-GK
#165 (11/63) CS-GK, 14 pgs, parts I-II, "Beauty And The Super-Beast!"; "Circe's Super-Slave!" c: CS-GK
#166 (1/64) CS-GK, 26 pgs, parts I-III, "Jor-El II And Kal-El II!"; "The New Nightwing And Flamebird!"; Kal-El's II's Mission To Krypton!" c: CS-GK
#167 (2/64) CS-GK, 27 pgs, parts I-III, "The Deadly Duo!"; "The Downfall Of Superman!"; "The Hour Of Kandor's Vengeance!" c: CS-GK
#168 (4/64) CS-GK, 25 pgs, parts I-II, "Luthor Super-Hero!"; "Lex Luthor, Daily Planet Editor!" c: CS-GK
#169 (5/64) CS-GK, 8 pgs, "The Infernal Imp!" c: CS-GK
#170 (7/64) CS-GK, 15 pgs, parts I-II, "If Lex Luthor Were Superman's Father!"; "The Wedding Of Lara And Luthor!" c: CS-GK
#171 (8/64) CS-GK, 7 pgs, "The Curse Of Magic!" c: CS-GK
#172 (10/64) CS-GK, 24 pgs, parts I-III, "The New Superman!"; Clark Kent, Former Superman!"; "The Struggle Of The Two Supermen!" c: CS-GK
Superman 173 (11/64) CS-GK, 8 pgs, "The Untouchable Clark Kent!" c: CS-GK
#174 (1/65) CS-GK, 1 pg, "Clark Kent's Incredible Delusion!" c: CS-GK
#175 (2/65) CS-GK, 24 pgs, parts I-III, "Clark Kent's Brother!"; "The Defeat Of Superman!"; "The Luthor-Superman!" c: CS-GK
#176 (4/65) CS-GK, 7 pgs, "The Revenge Of The Super-Pets!"; CS-GK, 8 pgs, "The Tales Of Green Kryptonite!"; CS-GK, 8 pgs, "Superman's Day Of Truth!" c: CS-GK
#177 (5/65) CS-GK, 8 pgs, "Superman's Kryptonite Curse!"; CS-GK, 8 pgs, "Menace Called It!" c: CS-GK
#178 (7/65) CS-GK, 12 pgs, "When Superman Lost His Memory!" c: CS-GK
#179 (8/65) CS-GK, 7 pgs, "Private Kent, The Fighting Marine!" c: CS-GK
#180 (10/65) CS-GK, 11 pgs, "The Girl Who Was Mightier Than Superman!" c: CS-GK
#181 (11/65) CS-GK, 16 pgs, parts I-II, "The Super Scoops Of Lorna Vine!"; "The Secret Of The New Supergirl!" c: CS-GK
#182 (1/66) CS-GK, 16 pgs, "The New Lives Of Superman!"; CS-GK, 8 pgs, "Menace Of The Terrible Toyman!" c: CS-GK
#183 (1/66) c: CS-GK
#184 (2/66) c. CS-GK
#185 (4/66) c. CS-GK
#186 (5/66) CS-GK, 10 pgs, "Clark Kent, Gangster!" c: CS-GK
#187 (6/66) c: CS-GK
#188 (7/66) c: CS-GK

#189 (8/66) c. CS-GK
#190 (10/66) c: CS-GK
#191 (11/66) c: CS-GK
#192 (1/67) CS-GK, 23 pgs, "Clark Kent's Super-Son!" c: CS-GK
#193 (1/67) c: CS-GK
#194 (3/67) CS-GK, 14 pgs, "The Death Of Lois Lane!" c: CS-GK
#195 (4/67) CS-GK, 15 pgs, "The Fury Of The Kryptonian-Killer!" c: CS-GK
#196 (5/67) c: CS-GK
#197 (7/67) c: CS-GK
#198 (8/67) CS-GK, 10 pgs, "The Fate Of The Super-Superman!" c: CS-GK
#199 (8/67) CS-GK, 24 pgs, "Superman's Race With The Flash!"; (2 parts)
#200 (10/67) c: CS-GK
#201 (11/67) CS-GK, 17 pgs, "Clark Kent Abandons Superman!" c: CS-GK
#208 (8/68) CS-JA, 13 pgs, "The Case Of The Collared Crime-Fighter!"
#209 (9/68) CS-JA, 16 pgs, "The Clark Kent Monster!"; CS-SK, 7 pgs, "The Super-Servant Of Crime!"
#210 (10/68) CS-JA, 23 pgs, "Clark Kent's Last Rites!"
#211 (11/68) CS-JA, 7 pgs, "The Name Of The Game Is Superman!" c: CS-JA
#213 (1/69) CS-JA, 15 pgs, "The Most Dangerous Door In The World!" (part I); CS-JA, 7 pgs, "Success Is A Heartbeat Away!"
#214 (2/69) CS-JA, 16 pgs, "The Ghost That Haunted Superman!"
#215 (3/69) CS-JA, 16 pgs, "Lois Lane... Dead... Yet Alive!"
#217 (6/69) c: CS-VC
#218 (7/69) CS-JA, 14 pgs, "Superman's Secret Past!" c: CS-NA
#219 (8/69) CS-JA, 17 pgs, "Clark Kent-Hero... Superman Public Enemy!"; CS-?, 7 pgs, "The Super Heat-Wave!" c: CS-NA
#220 (10/69) CS-GR, 22 pgs, "Who Stole My Super Powers ?"
#221 (11/69) CS-JA, 12 pgs, "The Revolt Of The Super-Slave!"; CS-JA, 11 pgs, "The Two-Ton Superman!" c: CS-MA
#222 (1/70) c: CS-MA
#223 (1/70) c: CS-MA
#224 (2/70) CS-JA, 24 pgs, "Beware The Super-Genius Baby!" c: CS-JA
#225 (4/70) CS-?, 23 pgs, "The Secret Of The Super-Impostor!" c: CS-MA
#226 (5/70) CS-?, 13 pgs, "When Superman Became King Kong!"; CS-?, 13 pgs, "Uncle Sam's Prize Prisoner!" c: CS-MA
#228 (7/70) CS-GR, 13 pgs, "Mystery Bombers!"; CS-GR, 12 pgs, "Execution Planet!" c: CS-MA
#229 (8/70) CS-?, 15 pgs, "The Ex-Superman!"
#230 (10/70) CS-DA, 22 pgs, "Killer Kent vs. Super-Luthor!"
#231 (11/70) CS-DA, 22 pgs, "The Wheel Of Super-Fortune!"
#232 (12-1/71) c: CS-MA
#233 (1/71) CS-MA, 15 pgs, "Superman Breaks Loose!"; CS-CS, 2 pgs, filler
#234 (2/71) CS-MA, 15 pgs, "How To Tame A Wild Volcano!"; CS-CS, 7 pgs, "Prison In The Sky!"
#235 (3/71) CS-MA, 22 pgs, "Sinister Scream Of The Devil's Harp!" c: CS-MA
#236 (4/71) CS-MA, 15 pgs, "Planet Of The Angels!"
#237 (5/71) CS-MA, 22 pgs, "Enemy Of The Earth!"
#238 (6/71) CS-MA, 15 pgs, "Menace At 1,000 Degrees!"
#239 (7/71) c: CS-MA
#240 (7/71) CS-DG, 15 pgs, "To Save A Superman!"
#241 (8/71) CS-MA, 22 pgs, "The Shape Of Fear!"
#242 (9/71) CS-MA, 22 pgs, "The Ultimate Battle!"
#243 (10/71) CS-MA, 18 pgs, "The Starry-Eyed Siren Of Space!"
#244 (11/71) CS-MA, 24 pgs, "The Electronic Ghost Of Metropolis!" c: CS-MA
#245 (12/71) c: CS-MA, bc: CS-MA
#246 (12/71) CS-MA, 17 pgs, "Danger, Monster At Work!" c: CS-MA
#247 (1/72) CS-MA, 17 pgs, "Must There Be A Superman?"; CS-MA, 8 pgs, "When On Earth... !" c: CS-MA
#248 (2/72) CS-MA, 16 pgs, "The Man Who Murdered The Earth!"; CS-MA
#249 (3/72) CS-MA, 18 pgs, "The Challenge Of Terra-Man!"
#250 (4/72) CS-MA, 25 pgs, "Have Horse, Will Fly!"
#251 (5/72) CS-MA, 16 pgs, "The Island That Invaded The Earth!"
#253 (6/72) CS-MA, 22 pgs, "The Kid Who Saved Superman!"
#254 (7/72) CS-MA, 15 pgs, "The Kid Who Stole Superman's Power!"
#255 (8/72) CS-MA, 16 pgs, "The Sun Of Superman!"
#256 (9/72) CS-MA, 17 pgs, "The Dagger That Ripped The Sky!"; CS-MA, 7 pgs, "Brother For A Day!"
#258 (11/72) CS-MA, 16 pgs, "Fury Of The Energy-Eater!";

also assumed editorship of that title. He assigned Curt (inked by Tex Blaisdell) to the interior art for a story titled, "The Man Who Mastered Women!" This was part of a multi-issue saga in which The Amazon Princess' Justice League of America membership status was eventually restored. It was one of the few times Swan would come close to illustrating a Justice League story, as he got to draw several members aboard the JLA satellite discussing Wonder Woman's plight. He would also contribute a couple more issues to this ongoing storyline, which ended in early '76.

These thirty years go past the halfway point of Curt Swan's prolific career. With many highlights along the way, his third comic art peak would not occur for more than a decade, around the time Swan was forced to semi retire after "the last Superman story" written by Alan Moore, which took place in *Superman* #423 and *Action* #583 (September 1986). The master's talent was in full flower at this time. He was lavishing more detail, as in the old days, but with forty years' experience in drawing comics added to the equation. Even those panels with less ornamentation demanded that the reader imagine there was more to the background than was actually shown on paper.

The fourth peak occurred during the last few years of Curt's life. Besides being asked to draw sporadic bits and pieces of published comic book stories, he was also doing private commissions for fans. Still striving to improve as an artist, Curt finally had the time to experiment with his penciling, perhaps coming nearer than ever to being a fine illustrator.

Unlike the fictional character with which he was most closely associated, Curt was a mere mortal who left us too soon (in June 1996, at the age of seventy-six). However, he lived life to the fullest. Though a human being with faults and foibles like the rest of us, Curt was optimistic, friendly, kind and generous, as his family, along with his many friends in and out of the business, remember. He chose to live in the present and dream of the future, rather than dwell on the past. His generosity was exemplified by frequent donations of his time and his art to many different charities, literacy foundations, etc. Curt was very appreciative of his thousands of fans, but he never fully understood why his contributions to comic art were so special. To say that he was self-effacing is putting it mildly. One of his daughters, Cecilia, wrote of her love and admiration for her father, while being kind enough to send the photographs used in this article. That she is a chip off the old block says a lot about the kind of person Curt was.

ACKNOWLEDGMENTS

Many thanks to those who loaned comics and original art. Three special people really came through: Carmine Infantino, Murphy Anderson, and one of Curt's daughters, Cecilia Swan Swift. Humble gratitude is also extended to Chuck Schadrack for his expertise in identifying early Swan art.

Thanks to my brother, Michael, for marking the near-demise of Summer vacation with me each time one of the great October dated issues of Superman was released, from 1962 through 1964.

Special appreciation is extended to Raul Wrona. It wasn't until the close of 1996, several months after Curt's death, that we began corresponding. Ironically, we learned that we had initiated contact with the artist at virtually the same time in late 1979, and a few months later had each received an original page of art from *Action Comics* #505, as a gift from Curt. That we could collaborate on this tribute in the pages of *CBM* is a dream come true for us both. Thanks to Ye Editors for support and encouragement

Eddy Zeno is writing a book about his friend, Curt Swan. In "real" life, he is married, has two children, and teaches/practices physical therapy in Memphis, Tennessee.

CS-DG, 8 pgs, "Who Is Mr. X?"
#259 (12/72) CS-MA, 23 pgs, "The Kid Who Knocked Out Superman!"
#260 (1/73) CS-MA, 16 pgs, "Keeper Of The Eternal Flame!"
#261 (2/73) CS-MA, 24 pgs, "Slave Of Star Sapphire!"
#262 (3/73) CS-MA, 16 pgs, "The Skyscraper That Screamed For Its Life!"; CS-MA, 7 pgs, "Puzzle Of The Telepathic Twins!"
#263 (4/73) CS-MA, 15 pgs, "Man Of Molten Steel!"
#264 (6/73) CS-MA, 16 pgs, "Secret Of The Phantom Quarterback!"
#265 (7/73) CS-MA, 23 pgs, "Attack By The Army Of Tomorrow!"
#266 (8/73) CS-MA, 16 pgs, "The Nightmare Maker!"
#267 (9/73) CS-MA, 16 pgs, "World Beneath The North Pole!"; CS-, BO, 6 pgs, "The Man In the Public Eye!"
#268 (10/73) CS-BO, 14 pgs, "Wild Week-End In Washington!"
#269 (11/73) CS-MA, 20 pgs, "Secret Of The Eighth Superman!"
#270 (12/73) CS-MA, 14 pgs, "The Viking From Valhalla!"
#271 (1/74) CS-BO, 14 pgs, "The Man Who Murdered Metropolis!"
#273 (3/74) CS-VC, 14 pgs, "The Wizard With the Golden Eye!"; CS-DG, 6 pgs, "Blind Date!"
#274 (4/74) CS-VC, 20 pgs, "Protectors Of The Earth!"
#275 (5/74) CS-VC, 14 pgs, "The Dragonfly Invasion Of Metropolis!"; CS-DG, 6 pgs, "The Princess And The Glass Treeman!"
#276 (6/74) CS-BO, 20 pgs, "Make Way For Captain Thunder!"
#277 (7/74) CS-VC, 14 pgs, "The Biggest Game In Town!"; CS-FG, 6 pgs, "The Pizzeria Peril!"
#279 (9/74) CS-FG, 14 pgs, "Menace Of The Energy Blackmailers!"
#280 (10/74) CS-BO, 14 pgs, "Duel Of The Diamond Demons!"
#281 (11/74) CS-BO, 20 pgs, "Mystery Mission To Metropolis!"
#282 (12/74) CS-KS, 14 pgs, "Lex Luthor... Super Scalp-Hunter!"
#283 (1/75) CS-BO, 14 pgs, "Superman's Mystery Masquerade!"; CS-BO, 6 pgs, "One Of Our Imps Is Missing!"
#285 (3/75) CS-TB, 14 pgs, "Search For The Impossible Man!"; CS-BO, 6 pgs, "The Kid With The Million Dollar Smile!"
#286 (4/75) CS-BO, 14 pgs, "The Parasite's Power Play!"; CS-TB, 6 pgs, "The Demon In Superboy's Body!"
#287 (5/75) CS-BO, 13 pgs, "Who Was That Dog I Saw You With Last Night?"; CS-TB, 5 pgs, "Bogus Batman!"
#288 (6/75) CS-KS, 18 pgs, "The Computer With The Secret Identity!"
#289 (7/75) CS-BO, 13 pgs, "The Phantom Horseman Of Metropolis!"; CS-GL, 5 pgs, "Right Down My Alley!"
#290 (8/75) CS-TB, 13 pgs, "The Man Who Cried Super Wolf!"; CS-TB, 5 pgs, "Bubble, Bubble, Toil, And Trouble!"
#291 (9/75) CS-BO, 20 pgs, "The Time-Powered Peril!"
#292 (10/75) CS-BO, 13 pgs, "The Luthor Nobody Knows!"; CS-AM, 5 pgs, "Hey You... With The Glasses-I Don't Like Your Face!"
#293 (11/75) CS-BO, 18 pgs, "The Miracle Of Thirsty Thursday!"
#294 (12/75) CS-TB, 13 pgs, "The Man Who Slept The World Away!"

Superman Annual

#1 (60) c: CS-SK
#2 (60) c: CS-SK
#3 (61) c: CS-SK
#4 (61) c: CS-SK
#5 (Sum 62) c: CS-GK
#6 (Win 62) 63) c: CS-GK
#7 (Sum 63) c: CS-GK
#8 (Win 63/64) c: CS-GK

Superman's Girl-Friend, Lois Lane

#1 (3-4/58) c: CS-SK
#2 (6/58) c: CS-SK
#3 (8/58) c: CS-SK
#4 (10/58) c: CS-SK
#5 (12/58) c: CS-SK
#6 (1/59) c: CS-SK
#7 (2/59) c: CS-SK
#8 (4/59) c: CS-SK
#9 (5/59) c: CS-SK
#10 (7/59) c: CS-SK
#11 (8/59) c: CS-SK
#12 (10/59) c: CS-SK
#13 (11/59) c: CS-SK
#14 (1/60) c: CS-SK
#15 (2/60) c: CS-SK
#16 (4/60) c: CS-SK
#17 (5/60) c: CS-SK
#18 (7/60) CS-SK, 9 pgs, "Lana Lang, Super-woman!" c: CS-SK
#19 (8/60) c: CS-SK
#20 (10/60) c: CS-SK
#21 (11/60) c: CS-SK
#22 (1/61) c: CS-SK
#23 (2/61) c: CS-SK
#24 (4/61) c: CS-SK
#25 (5/61) c: CS-SK
#26 (7/61) c: CS-JFe
#27 (8/61) CS-SM, 9 pgs, "The Battle Of The Sisters!" c: CS-SK
#28 (10/61) c: CS-SK
#29 (11/61) CS-SK, 9 pgs, "The School For Scoops!"; CS-SK, 9 pgs, "The Irresistible Lois Lane!" c: CS-SK
#30 (1/62) c: CS-SK
#32 (4/62) CS-GK, 8 pgs, "Lois Lane's Revenge On Superman!" c: CS-JFe
#33 (5/62) c: CS-GK
#35 (8/62) CS-GK, 8 pgs, "Lois Lane's Other Life!"
#36 (10/62) CS-GK, 8 pgs, "Lana Lang's Romance With Superman !!!"
#37 (11/62) CS-GK, 7 pgs, "The Forbidden Box!"
#38 (1/63) CS-GK, 9 pgs, "The Invisible Lois Lane!"
#39 (2/63) CS-GK, 9 pgs, "Lois Lane's Romance With Clark Kent!"
#41 (5/63) CS-GK, 9 pgs, "Superman's Romance With Lana Lane!"
#45 (11/63) CS-GK, 8 pgs, "The Superman-Lois Hit Record!"
#54 (1/65) CS-GK, 8 pgs, "Lois Lane, Daily Planet Editor!"
#59 (8/65) CS-GK, 7 pgs, "Superman And Batman's Joke On Lois!"
#89 (1/69) CS-ME, 23 pgs, "The Bride Of Batman!"; (2 parts)
#91 (4/69) CS-ME, 23 pgs, "Love Is Blind!"; (2 parts)
#92 (5/69) CS-ME, 26 pgs, "The Unbreakable Spell!"; (2 parts) c. CS-NA
#93 (7/69) c: CS-NA
#94 (8/69) CS-ME, 13 pgs, "The Lois Lane In The Mystic Mirror!" c: CS-NA
#95 (9/69) c: CS-NA
#96 (10/69) CS-GR, 9 pgs, "Weep For Lois Lane's Baby!" c: CS-MA
#97 (11/69) c: CS-MA
#98 (1/70) CS-GR, 14 pgs, "Tomorrow I Die!" c. CS-MA
#99 (2/70) c: CS-MA
#100 (4/70) c: CS-MA
#101 (5/70) c: CS-MA
#102 (7/70) CS-ME, 16 pgs, "When You're Dead, You're Dead!" c: CS-MA
#103 (8/70) CS-ME, 15 pgs, "The Devil's Bride!" c: CS-MA
#104 (9/70) c: CS-MA
#105 (10/70) c: CS-MA
#106 (11/70) c: CS-MA

Superman In 3-D

nn (53) CS-SK, 12 pgs, "The Man Who Stole The Sun!"; CS-SK, 10 pgs, "The Man Who Bossed Superman!"

Superman Miniature (Kellogg's, Strips)

#1A-55) CS-SK, 32 pgs, "Duel In Space!"
#1B-55) CS-SK, 32 pgs, "Super-Show In Metropolis!"

Superman's Pal, Jimmy Olsen

#1 (9-10/54) CS-RB, 8 pgs, "The Boy Of 100 Hundred Faces!"; CS-RB, 8 pgs, "Case Of The Lumber Jack Jinx!"; CS-RB, 8 pgs, "The Man Of Steel's Substitute! c: CS-SK.
#2 (11-12/54) CS-RB, 8 pgs, "The Flying Jimmy Olsen!"; CS-RB, 8 pgs, "The Hide And Seek Mystery!"; CS-RB, 6 pgs, Jimmy Olsen, Superman's Ex-Pal!" c: CS-RB
#3 (1-2/55) CS-RB, 6 pgs, "The Boy Millionaire!"; CS-RB, 6 pgs, "The Fastest Gun In The West!"; CS-RB, 8 pgs, "The Man Who Collected Excitement!" c: CS-SK
#4 (3-4/55) CS-RB, 8 pgs, "Disappearance Of Superman!"; CS-RB, 8 pgs, "The Haunted Messenger!"; CS-RB, 8 pgs, "King For A Day!" c: CS-SK
#5 (5-6/55) CS-RB, 8 pgs, "The Boy Olympics!"; CS-RB, 8 pgs, "The Brain Of Steel!"; CS-RB, 8 pgs, "The Story Of Superman's Souvenirs!" c: CS-RB
#6 (7-8/55) CS-RB, 8 pgs, "The King Of Magic!"; CS-RB, 8 pgs, "Jimmy Olsen Rides Star Flash!"; CS-RB, 8 pgs, "100 Pieces Of Kryptonite!" c: CS-SK
#7 (9/55) CS-RB, 8 pgs, "The Amazing Mirages!"; CS-RB, 8 pgs, "The Scoop Of 1869!"; CS-RB, 8 pgs, "The King Of Marbles!" c: CS-RB
#8 (11/55) CS-RB, 8 pgs, "The Betrayal Of Superman!"; CS-RB, 8 pgs, "Superboy For A Day!"; CS-RB, 8 pgs, "Jimmy Olsen, Crooner!" c: CS-RB
#9 (12/55) CS-RB, 8 pgs, "Jimmy Olsen, Cub Inventor!"; CS-RB, 8 pgs, "The Million Dollar Question!"; CS-RB, 8 pgs, "The Missile Of Steel! c: CS-SK
#10 (2/56) CS-RB, 8 pgs, "Jimmy Olsen's Martian Pal!"; CS-RB, 8 pgs, "Jimmy Olsen's Forgotten Adventure!"; CS-RB, 8 pgs, "Jungle Jimmy Olsen!" c: CS-RB
#11 (3/56) CS-RB, 8 pgs, "Superman's Seeing Eye-Dog!"; CS-RB, 8 pgs, "Jimmy Olsen, Clark Kent's Pal!"; CS-RB, 8 pgs, "T.N.T. Olsen, The Champ!" c: CS-RB
#12 (4/56) CS-RB, 8 pgs, "Jimmy Olsen, Prince Of Clowns!"; CS-RB, 8 pgs, "The Secret Of Dinosaur Island!"; CS-RB, 8 pgs, "The Invisible Jimmy Olsen!" c: CS-RB
#13 (6/56) CS-RB, 8 pgs, "The Six Jimmy Olsens!"; CS-RB, 8 pgs, "The Stolen Superman Signal!"; CS-RB, 8 pgs, "Jimmy Olsen's Super-Delusions!" c: CS-SK
#14 (8/56) CS-RB, 8 pgs, "The Feats Of Chief Super-Duper!"; CS-RB, 6 pgs, "The Meek Jimmy Olsen!"; CS-RB, 8 pgs, "The Boy Superman!" c: CS-RB
#15 (9/56) CS-RB, 8 pgs, "The Mystery Of The Canine Champ!"; CS-RB, 8 pgs, "Jimmy Olsen, Speed Demon!" c: CS-RB-CS-RB, 6 pgs, "The

Unwanted Superman Souvenirs!" c: CS-SK
#16 (10/56) CS-RB, 8 pgs, "The Three Lives Of Jimmy Olsen!"; CS-RB, 8 pgs, "The Boy Of Steel!"; CS-RB, 6 pgs, "The Super-Liar Of Metropol.s!" c: CS-SK
#17 (12/56) CS-RB, 8 pgs, "Jimmy Olsen In The 50th Century!"; CS-RB, 8 pgs, "The Case Of The Cartoon Scoops!", CS-RB, 8 pgs, "The Radioactive Boy!" c: CS-RB
#18 (2/57) CS-RB, 8 pgs, "The Super-Safari!"; CS-RB, 8 pgs, "The Riddle Reporter!"; CS-RB, 8 pgs, "Superbaby, Jimmy Olsen's Pal!" c: CS-RB
#19 (3/57) CS-RB, 8 pgs, "The Two Jimmy Olsen!"; CS-SK, 8 pgs, "The Human Geiger Counter!"; CS-RB, 8 pgs, "Superman's Kid Brother!" c: CS-SK
#20 (4/57) CS-RB, 8 pgs, "Jimmy Olsen's Super-Pet!"; CS-RB, 8 pgs, "The Trial Of Jimmy Olsen!"; CS-RB, 8 pgs, "The Merman Of Metropolis!" c: CS-SK
#21 (6/57) CS-RB, 8 pgs, "The Legend Of Green Beard Olsen!"; CS-RB, 8 pgs, "Wonder Lad!"; CS-RB, 8 pgs, "The Wedding Of Jimmy Olsen!" c: CS-RB
#22 (8/57) CS-RB, 8 pgs, "The Mystery Of The Millionaire Hoboes!"; CS-RB, 8 pgs, "The Super-Hallucinations!"; CS-RB, 8 pgs, "The Super-Brain Of Jimmy Olsen!" c: CS-RB
#23 (9/57) CS-RB, 8 pgs, "Jimmy Olsen's Super-Pals!"; CS-RB, 8 pgs, "Jimmy Olsen, The Bearded Boy!"; CS-RB, 8 pgs, "The Adventures Of Private Olsen!" c: CS-RB
#24 (10/57) CS-RB, 6 pgs, "The Super Hall Of Trophies!"; CS-RB, 10 pgs, "The Gorilla Reporter!"; CS-RB, 8 pgs, "The Luckiest Boy In The World!" c: CS-SK
#25 (12/57) CS-SK, 8 pgs, "The Secret Of The Superman Dummies!"; CS-RB, 8 pgs, "The Second Superboy!"; CS-RB, 8 pgs, "The Day There Was No Jimmy Olsen!" c: CS-SK
#26 (2/58) CS-RB, 8 pgs, "The World's Heavyweight Champ!"; CS-RB, 8 pgs, "Jimmy Olsen, Foreign Correspondent!" c: CS-SK
#27 (3/58) CS-RB, 8 pgs, "The Boy From Mars!"; CS-RB, 8 pgs, "A Date With Miss Metropolis!"; CS-RB, 8 pgs, "The Outlaw Jimmy Olsen!" c: CS-SK
#28 (4/58) CS-RB, 8 pgs, "The Spendthrift And The Miser!"; CS-RB, 8 pgs, "The Boy Who Killed Superman!"; CS-RB, 8 pgs, "The Human Skyscraper!" c: CS-SK
#29 (6/58) CS-RB, 8 pgs, "The Superman Book That Couldn't Be Finished!"; CS-RB, 8 pgs, "The Amazing Spectacles Of DR. X!" c: CS-SK
#30 (8/58) CS-RB, 8 pgs, "The Son Of Superman!"; CS-RB, 8 pgs, "The Cub Who Cried Wolf!" c: CS-SK
#31 (9/58) CS-RB, 8 pgs, "The Elastic Lad!"; CS-RB, 8 pgs, "The Mad Hatter Of Metropolis!"; CS-RB, 8 pgs, "The Boy Who Hoaxed Superman!" c: CS-SK
#32 (10/58) CS-RB, 8 pgs, "The Super-Nose For News!"; CS-RB, 8 pgs, "The Rock'N'Roll Superman!"; CS-RB, 10 pgs, "The Jimmy Olsen From Jupiter!" c: CS-SK
#33 (12/58) CS-RB, 10 pgs, "The Legends That Came To Life!"; CS-RB, 8 pgs, "The Lady Killer From Metropolis!"; CS-RB, 8 pgs, "The Human Flame Thrower!" c: CS-SK
#34 (1/59) CS-CF, 10 pgs, "Superman's Pal Of Steel!"; CS-RB, 8 pgs, "The Underground Journal!"; CS-RB, 8 pgs, "The Most Amazing Camera In The World!" c: CS-SK
#35 (3/59) CS-CF, 9 pgs, "The Menace From Superman's Fan Mail!"; CS-RB, 8 pgs, "Superman's Enemy!"; CS-RB, 9 pgs, "The Robot Jimmy Olsen!" c: CS-SK
#36 (4/59) CS-RB, 9 pgs, "Super Senor's Pal!"; CS-RB, 9 pgs, "Lois Lane's Sister!"; CS-SK, 8 pgs, "How Jimmy Olsen First Met Superman!" c: CS-SK
#37 (6/59) CS-JFe, 9 pgs, "Superman's Super-Rival!"; CS-JFe, 8 pgs, "The Jimmy Olsen Signal Watch!"; CS-SK, 8 pgs, "The Elastic Lad Of Metropolis!" c: CS-SK
#38 (7/59) CS-SK, 9 pgs, "The MC Of Midnight Scare Theater!"; CS-SK, 9 pgs, "Jimmy Olsen's Wedding!"; CS-SK, 8 pgs, "Olsen's Super Supper!" c: CS-SK
#39 (9/59) CS-JFe, 9 pgs, "The Superlad Of Space!"; CS-JFe, 8 pgs, "The Million Dollar Mistake!"; CS-JFe, 8 pgs, "Jimmy Olsen's Super-Signals!" c: CS-SK
#40 (10/59) CS-JFe, "The Invisible Life Of Jimmy Olsen!"; CS-JFe, 9 pgs, "Jimmy Olsen, Supergirl's Pal!"; CS-JFe, 7 pgs, "Jimmy Olsen, Juvenile Delinquent!" c: CS-SK
#41 (12/59) CS-JFe, 9 pgs, "The Human Octopus!"; CS-SK, 8 pgs, "The Robot Reporter!"; CS-JFe, 9 pgs, "Jimmy Olsen, The Boy Swordsman!" c: CS-SK
#42 (1/60) CS-JFe, 9 pgs, "The Big Superman Movie!"; CS-JFe, 7 pgs, "Perry White, Cub Reporter!"; CS-SK, 10 pgs, "Jimmy The Genie!" c: CS-SK
#43 (3/60) CS-JFe, 8 pgs, "Jimmy Olsen's Four Fads!"; CS-JFe, 9 pgs, "Jimmy Olsen's Private Monster!" c: CS-SK
#44 (4/60) CS-SK, 9 pgs, "The Wolf-Man Of Metropolis!"; CS-JFe, 8 pgs, "Jimmy's Leprechaun Pal!"; CS-JFe, 9 pgs, "Miss Jimmy Olsen!" c: CS-SK
#45 (6/60) CS-JFe, 9 pgs, "Tom Baker, Power Lad!"; CS-JFe, 9 pgs, "The Gunsmoke Kid!"; CS-JFe, 7 pgs, "The Animal Master Of Metropolis!" c: CS-SK
#46 (7/60) CS-JFe, 9 pgs, "Jimmy Olsen, Orphan!"; CS-JFe, 9 pgs, "The Irresistible Jimmy Olsen!"; CS-JFe, 8 pgs, "Elastic Lad's Greatest Feats!" c: CS-SK
#47 (9/60) CS-JFe, 9 pgs, "King Of Crime!"; CS-JFe, 8 pgs, "Jimmy Olsen Grows Up!"; CS-JFe, 9 pgs, "The Monster From Earth!" c: CS-SK
#48 (10/60) CS-JFe, 9 pgs, "The Story Of Camp Superman!"; CS-JFe, 8 pgs, "Disguises Of Danger!"; CS-JFe, 9 pgs, "The Mystery Of The Tiny Supermen!" c: CS-SK
#49 (12/60) CS-JFe, 11 pgs, "Jimmy's Gorilla Identity!", CS-JFe, 8 pgs, "The Fat Boy Of Metropolis!"; CS-JFe, 7 pgs, "Alias Chip O'Doole!" c: CS-SK
#50 (1/61) CS-SK, 9 pgs, "The Lord Of Olsen Castle!"; CS-JFe, 8 pgs, "The Weirdest Asteroid In Space!" c: CS-SK
#51 (3/61) CS-JFe, 9 pgs, "Jimmy Olsen's 1,000th Scoop!"; CS-JFe, 9 pgs, "The Girl With Green Hair!"; CS-GK, 8 pgs, "The Dream Detective!" c: CS-GK
#52 (4/61) CS-GK, 8 pgs, "The Spectre Of The Haunted House!"; CS-JFe, 9 pgs, "The Perils Of Jimmy Olsen!", CS-GK, 9 pgs, "Jimmy Olsen, Wolf-Man!" c: CS-GK
#53 (6/61) CS-GK, 9 pgs, "The Boy In The Bottle!"; CS-JFe, 8 pgs, "The Giant Turtle-Man!"; CS-JFe, 8 pgs, "The Black Magician!" c: CS-GK
#54 (7/61) CS-JFe, 8 pgs, Elastic Lad's Wrestling Match!"; CS-GK, 9 pgs, "King Of The Giant Ants!"; CS-GK, 10 pgs, "Baby Jimmy Olsen!" c: CS-GK
#55 (9/61) CS-GK, 8 pgs, "Jimmy The Red, Thor's Best Pal!"; CS-GK, 9 pgs, "Jimmy Olsen's Secret Power!" c: CS-GK
#56 (10/61) c: CS-GK
#57 (12/61) CS-GK, 8 pgs, "Jimmy Olsen Marries Supergirl!"; CS-GK, 9 pgs, "Jimmy Olsen's Two Brides!"; CS-GK, 9 pgs, "The Doomed Reporter!" c: CS-GK
#58 (1/62) CS-GK, 8 pgs, "Jimmy The Soda Jerk!"; CS-GK, 9 pgs, "The Boy Witch Doctor!" c: CS-GK
#59 (3/62) CS-GK, 9 pgs, "Jimmy Olsen In Scotland Yard!"; CS-GK, 9 pgs, "Jimmy Olsen, Freak!" c: CS-GK
#60 (4/62) 9 pgs, "The Girl Who Was Lucy Lane's Double!"; CS-GK, 9 pgs, "The Fantastic Army Of General Olsen!" c: CS-GK
#61 (6/62) CS-GK, 9 pgs, "Jimmy Olsen, Coward!" c: CS-GK
#62 (7/62) CS-GK, 9 pgs, "Superman's Phantom Pal!"; CS-GK, 9 pgs, "Jimmy's Robot Slave!" c: CS-GK
#63 (9/62) CS-GK, 9 pgs, "The Legion Of Fantastic Supermen!"; CS-GK, 8 pgs, "Jimmy Olsen Editor-In-Chief!" c: CS-GK
#64 (10/62) CS-GK, 8 pgs, "Jimmy Olsen, Hollywood Star!" c: CS-GK
#65 (12/62) CS-GK, 7 pgs, "The Human Porcupine!" c: CS-GK
#66 (1/63) CS-GK, 9 pgs, "The Burglar Kit From The Future!" c: CS-GK
#67 (3/63) CS-GK, 9 pgs, "Leslie Lowe, Girl Reporter!" c: CS-GK
#68 (4/63) CS-GK, 9 pgs, "The Richest Boy In Metropolis!"; CS-GK, 8 pgs, "The Helmet Of Hate!" c. CS-GK
#69 (6/63) CS-GK, 7 pgs, "The Dynamic Duo Of Kandor!"; CS-GK, 8 pgs, "The Super-Showdown On Kandor!" c: CS-GK
#70 (7/63) CS-GK, 9 pgs, "The Human Robot!"; CS-GK, 8 pgs, "The Secret Of Silver Kryptonite!" c: CS-GK
#71 (9/63) CS-GK, 8 pgs, "The Plot Against Olsen!"; CS-GK, 9 pgs, "Jimmy Olsen Meets Cleopatra!" c: CS-GK
#72 (10/63) CS-GK, 9 pgs, "The World Of Doomed Olsens!"; CS-GK, 8 pgs, "The Super-Test Of Jimmy Olsen!" c: CS-GK
#73 (12/63) c: CS-GK
#74 (1/64) CS-GK, 9 pgs, "Jimmy Olsen And The Forty Thieves!"; CS-GK, 8 pgs, "Jimmy Olsen's Secret Love!" c: CS-GK
#75 (3/64) CS-GK, 9 pgs, "The Voyage Of The Mary Celeste III!"; CS-GK, 8 pgs, "When Supergirl Replaced Jimmy Olsen!" c: CS-GK
Jimmy Olsen-76 (4/64) CS-GK, 8 pgs, "The Goose With The Golden Eggs!" c: CS-GK
#77 (6/64) CS-GK, 9 pgs, "The Colossus Of Metropolis!"; CS-GK, 9 pgs, "The Kid Who Couldn't Lose!" c: CS-GK
#78 (7/64) CS-GK, 8 pgs, "The Revenge Of Jimmy Olsen!"; CS-GK, 9 pgs, "The Return Of Jimmy's Lost Love!" c: CS-GK-bc: CS-MA, 1 pg-Aurora Adv.
#79 (9/64) CS-GK, 8 pgs, "Jimmy's Forgotten Girlfriend!" c: CS-GK
#80 (10/64) c: CS-GK
#81 (12/64) CS-GK, 8 pgs, "The Ransom Of Superman!" c: CS-GK
#82 (1/65) CS-GK, 8 pgs, "Jimmy Olsen's Magic Gloves!"; CS-GK, 8 pgs,

"The Wedding Of Magi And Sandra!" c: CS-GK
#83 (3/65) CS-GK, 7 pgs, "The Great Miss Universe Contest!"; CS-GK, 9 pgs, "Jimmy Olsen's Captive Double!" c: CS-GK
#84 (4/65) CS-GK, 9 pgs, "Jimmy Olsen's Monster Movie!" c: CS-GK
#85 (6/65) CS-GK, 8 pgs, "Love Me, Love My Beast!"; CS-SM, 8 pgs, "King Olsen's Private Island!" c: CS-GK
#86 (7/65) CS-GK, 9 pgs, "Jimmy's D-Day Adventure!"; CS-GK, 6 pgs, "Team Of Jimmy And Braniac!" c: CS-GK
#87 (9/65) CS-GK, 8 pgs, "Oracle Olsen's Future Scoops!" c: CS-SM
#88 (10/65) CS-GK, 8 pgs, "The Swinging Superman!" c: CS-CS
#89 (12/65) CS-GK, 14 pgs, "Olsen's Super-Survival Kit!"; CS-GK, 1 pg, DC Adv. c: CS-GK
#90 (1/66) CS-GK, 14 pgs, "The Brain-Washing Of Big Jimmy!" c: CS-GK
#91 (3/66) c: CS-GK
#92 (4/66) c: CS-GK
#93 (6/66) c: CS-GK
#94 (7/66) c: CS-GK
#95 (8/66) c: CS-GK
#96 (9/66) c: CS-GK
#97 (10/66) c: CS-GK
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#99 (1/67) c: CS-GK
#100 (3/67) c: CS-GK
#101 (4/67) c: CS-GK
#102 (6/67) c. CS-GK
#103 (7/67) c: CS-GK
#104 (8/(9/67) c: CS-GK
#105 (9/67) c: CS-GK
#106 (10/67) CS-GK, 10 pgs, "Superman's Unluckiest Day!" c: CS-GK
#107 (12/67) CS-GK, 13 pgs, "The Rise And Fall Of Superman!" c: CS-MA
#108 (1/68) CS-GK, 15 pgs, "The Midas Of Metropolis!" c: CS-GK
#113 (9/68) c: CS-NA
#114 (9/68) c: CS-JA
#116 (12/68) c: CS-NA
#119 (4/69) c· CS-?
#121 (7/69) CS-JA, 9 pgs, "Jimmy Olsen's Death Trick!"
#122 (8//Sep. c: CS-NA
#123 (9/69) 10 pgs, "Sacrifice Of Jimmy Olsen!" c: CS-MA
#124 (10/69) c: CS-MA
#125 (12/69) c: CS-MA
#126 (1/70) CS-JA, 12 pgs, "The Mystery Of Kryptonite Plus!" c: CS-MA
#127 (3/70) CS-GR, 13 pgs, "The Secret Slumlord Of Metropolis!" c: CS-MA
#128 (4/70) c: CS-MA
#129 (6/70) c: CS-MA
#130 (7/70) c: CS-MA
#131 (8//9/70) c: CS-MA
#132 (9/70) c: CS-NA

Tales Of The Unexpected

#115 (11/69) CS-JA, 4 pgs, "Abracadabra...You're Dead!"

Tomahawk

#22 (2/54) c: CS-RB
#23 (3/54) c: CS-RB

Wonder Woman

#212 (6/74) CS-TB, 20 pgs, "The Man Who Mastered Women!"
#214 (7/74) CS-PZ, 20 pgs, "Wish Upon A Star!"
#219 (8/75) CS-VC, 18 pgs, "World Of Enslaved Women!"
#221 (1/75) CS-VC, 18 pgs, "The Fiend With The Face Of Glass!"
#224 (6/75) CS-VC, 17 pgs, "Wonder Woman vs The United States!"

World's Finest

#22 (5-6/46) CS-SB, 12 pgs, Boy Commandos, "Boy Commandos... 5,000,000 B.C."
#23 (Jul/8/1946-CS-SB, 12 pgs, Boy Commandos, "The Secret Of The Seven!"
#25 (11-12/46) CS-SB, 12 pgs, Boy Commandos, "The Mountain Of The Outlaws!"
#26 (1-2/46) CS-SB, 12 pgs, Boy Commandos, "Land Beyond The Sky!"
#27 (3-4/47) CS-SB, 12 pgs, Boy Commandos, "The Flatbush Fiddler!"
#28 (5-6/47) CS-SB, 11 pgs, Boy Commandos, "School For Acrobats!"
#29 (7-8/47) CS-?, 12 pgs, Boy Commandos, "The Faces Of History!"
#30 (9-10/47) CS-?, 13 pgs, Boy Commandos, "The Black Gold Of Red Valley!"
#33 (3-4/48) CS-?, 12 pgs, Boy Commandos, "The Battle Of Brooklyn!"
#34 (5-6/48) CS-?, 12 pgs, Boy Commandos, "Nine Lives For Brooklyn!"
#35 (7-8/48) CS-?, 12 pgs, Boy Commandos, "The Bravest Man In The World!"
#36 (9-10/48) CS-CS, 12 pgs, Boy Commandos, "The Legion Of Death-Cheaters!"
#37 (11-12/48) CS-?, 12 pgs, Boy Commandos, "The Killer In The Iron Machine!"
#38 (1-2/49) CS-?, 12 pgs, Boy Commandos, "Rip Carter .. Fugitive!"
#61 (11-12/52) CS-JF, 8 pgs, Manhunters Around The World, "Gold Coast Cops!"
#62 (1-2/53) CS-RB, 8 pgs, Manhunters Around The World, "The Gold Squad!"
#70 (5-6/54) CS-JF, 10 pgs, "A Day In The Life Of A Paratrooper!"
#71 (7-8/54) CS-SK, 12 pgs, "Batman-Double For Superman!"
#72 (9-10/54) CS-CP, 12 pgs, "Fort Crime!" c: CS-CP
#73 (11-12/54) CS-SK, 12 pgs, "Batman And Superman, Swamis!" c: CS-SK
#74 (1-2/55) CS-SK, 10 pgs, "The Contest Of Heroes!" c: CS-SK
#75 (3-4/55) CS-SK, 12 pgs, "The New Team Of Superman And Robin!" c: CS-SK
#76 (5-6/55) CS-SK, 12 pgs, "When Gotham City Challenged Metropolis!"
#77 (7-8/55) CS-SK, 12 pgs, "Super Bat-Man!" c: CS-SK
#88 (5-6/57) c: CS-SK
#89 (7-8/57) c: CS-SK
#90 (9-10/57) c: CS-SK
#91 (11-12/57) c: CS-SK
#92 (1-2/58) c: CS-SK
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#101 (5/59) c: CS-RB
#102 (6/59) c: CS-SM
#103 (8/59) c: CS-SM
#104 (9/59) c: CS-SK
#105 (11/59) c: CS-SK
#106 (12/59) c: CS-SK
#107 (2/60) c: CS-SK
#108 (3/60) c: CS-SK
#109 (5/60) CS-SK, 12 pgs, "The Bewitched Batman!" c: CS-SK
#110 (6/60) c: CS-SM
#111 (8/60) c: CS-SM
#112 (9/60) c: CS-JFe
#113 (11/60) c: CS-SK
#114 (12/60) c: CS-SK
#115 (2/61) c: CS-SK
#116 (3/61) c: CS-SM
#117 (5/61) c: CS-SK
#119 (9/60) c: CS-SK
#124 (3/62) CS-JFe, 13 pgs, "The Mystery Of The Alien!" c: CS-SM
#141 (5/64) CS-?, 17 pgs, "Olsen-Robin Team vs The Superman-Batman Team!" c: CS-GK
#142 (6/64) CS-SM, 18 pgs, "The Composite Superman!" c: CS-GK
#143 (8/64) CS-SM, 17 pgs, "The Feud Between Batman And Superman!" c: CS-GK
#144 (9/64) CS GK, 17 pgs, "The Thousand Tricks Of Clayface And Brainiac!" c: CS-GK
#145 (11/64) CS-GK, 16 pgs, "Prison For Heroes!" c: CS-GK
#146 (12/64) CS-SM, 17 pgs, "Batman, Son Of Krypton!" c: CS-GK
#147 (2/65) CS-SM, 16 pgs, "The New Terrific Team!" c: CS-GK
#148 (3/65) CS-SM, 17 pgs, "Superman And Batman, Outlaws!" c: CS-GK
#149 (5/65) CS-SM, 17 pgs, "Game Of Secret Identities!" c: CS-GK
#150 (6/65) CS-SM, 17 pgs, "The Super-Gamble Of Doom!" c: CS-GK
#151 (8/65) CS-SM, 16 pgs, "The Infinite Evolutions Of Batman And Superman!" c: CS-GK
#152 (8/65) CS-SM, 16 pgs, "Colossal Kids!" c: CS-GK
#153 (11/65) CS-GK, 16 pgs, "Clash Of The Cape And Cowl!" c: CS-GK
#154 (12/65) CS-SM, 16 pgs, "The Sons Of Superman And Batman!" c: CS-GK
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#162 (11/66) CS-GK, 17 pgs, "Pawns Of The Jousting Master!" c: CS-GK
#163 (12/66) CS-GK, 18 pgs, "Duel Of The Super-Duo!" c: CS-GK
#164 (2/67) CS-GK, 19 pgs, "Brainiac's Super Brain-Child!" c: CS-GK
#165 (3/67) c: CS-GK
#166 (5/67) CS-GK, 17 pgs, "Danger Of The Deadly Duo!" c: CS-GK
#167 (6/67) CS-GK, 19 pgs, "The New Superman And Batman Team!" c: CS-GK
#168 (8/67) CS-GK, 17 pgs, "Return Of The Composite Superman!"
#169 (9/67) CS-GK, 18 pgs, "The Supergirl-Batgirl Plot!" c: CS-GK
#171 (11/67) CS-GK, 18 pgs, "The Executioner's List!" c: CS-GK
#172 (12/67) CS-GK, 18 pgs, "Superman And Batman... Brothers!" c: CS-GK
#173 (2/68) CS-GK, 18 pgs, "The Jekyll-Hyde Heroes!" c: CS-?
#177 (8/68) CS-ME, 18 pgs, "Duel Of The Crime Kings!"
#178 (9/68) CS-JA, 15 pgs, "The Has-Been Superman!"
#182 (2/69) c: CS-NA
#184 (5/69) CS-JA, 15 pgs, "Robin's Revenge!" c: CS-ME
#185 (6/69) c: CS-ME
#186 (8/69) c: CS-NA
#187 (9/69) c: CS-MA
#188 (10/69) c: CS-MA
#189 (11/69) c: CS-MA
#190 (12/69) c: CS-MA
#191 (2/70) c: CS-JA
#192 (3/70) c· CS-MA
#193 (5/70) c: CS-MA
#194 (6/70) c: CS-MA
#195 (8/70) c: CS-MA
#196 (9/70) CS-GR, 21 pgs, "The Kryptonite Express!" c: CS-MA
#197 (10/70) c: CS-MA
#207 (11/71) c: CS-MA
#230 (6/75) CS-TB, 20 pgs, "The Girl Whom Time Forgot!"
#234 (12/75) CS-JK, 19 pgs, "Family That Fled The USA!"

THE MATT SCHIFFMAN REPORT

Golden Age Steady, Atom Age Up, Silver Age Down, Bronze Age Up

Does it get any quieter than these first two months of the year? It seems so to some... but is certainly doesn't mean that collectors have stopped looking. Recalling the Diamond Gallery opening a few years ago during this same time of year... it certainly didn't take long for those books long to find new homes. Collectors have found this time of year is also a good time to find dealers at home, without a catalogue out... and with more time to do business.

As most everyone who is actively seeking books knows, two markets right now are being driven by scarcity and low entry prices; Post Golden Age (1946-49) material and early Bronze Age titles (1970-73). Demand has far outstripped supply, with nowhere for dealers to turn to find this stuff. The word around the hobby is, "If you want a Cap #1 or Amazing Spider-Man #1, take your pick! But if you're trying to find a Seven Seas #4 or Super DC Giant S-19, good luck!"

Golden Age (1933-45)

Well, we're back to square one. The market always begins and ends with the classics, and that is where we are seeing a great deal of market action right now. Batman, Superman, Detective and Action lead the way, along with the big three Timely's. Fawcett horror, generally all 1950's Fawcetts (especially 52 pagers), Whiz, and Fawcetts with the classic Mac Raboy covers have seen an unexpected surge in popularity, but the spike in demand has yet to spill over into other Fawcett 1940's titles (although some parts of the country are reporting increased demand for Master and Captain Marvel Jr.).

Also, Key books in any grade sell very well... as long as no one is trying to push the term "key" beyond its limits (as some seem to). Phone reports from all over the country support the idea that collectors are still out there in droves and they are more than willing to spend serious money for "great books." As an example, just look at the multiples of Guide and rapid sales of Rockford Collection books. Nobody even blinked when purchasing those books at significantly higher than Guide prices. Quality sells... always has, always will!

Sales: Batman #1 GD $5,500; Fantastic Comics #1 FR/PR $375; Fight Comics #1 GD $320; Four Color #878 FN $75; Leading Comics #1 FR $275; Marvel Mystery #10 GD $450, #39 GD $155; Master Comics #50 VG $150; Miss America v1 #2 GD $170; More Fun #53 FR/PR $3,100; Real Life #1 FN $180 USA #17 VG $225; Sparkler (1st) #2 VG/FN $105; Superman #14 GD $360; Terrific Comics #2 VG $350; Thrilling Comics #3 VF $370; USA Jones #1 GD $150.

Atom-Age (1946-56)

collectors seem willing to go to great lengths and expense to find these great books. There is something for everyone from this era, but it can take some real effort to run some of these down. Not many of the high demand books are turning up for sale right now... and it's that highly competitive atmosphere that is supercharging the feeding frenzy. Crime Reporter #2 (a hot book for more than three years now) just cannot be found and the high demand shows no signs of letting up. Also, demand for Matt Baker continues to grow by leaps and bounds, along with continued intense interest in Schomburg airbrush covers. Another group of titles in very high demand and very little supply are the Fox romance books. Everybody wants 'em... and nobody seems to have them for sale. Fox romance just may be rarer than anybody thinks.

Sales: Fight #31 GD $75; Fighting American #1 FN $610; Four Color #681 FN $42; Indian Chief #12 VF $38; Jesse James #20 VF/NM $120; Journey into Unknown Worlds #1 GD $250; *Continued on page 70*

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We are thrilled to see the price reductions in the new Overstreet update. Across the board price reductions in the lower and mid grades will help stimulate sales and hopefully regain some of the collectors who became discouraged with spiraling prices. Perhaps the next step will be to adjust the high grade prices although we don't expect as drastic a reduction.

A step that I would like to see the Overstreet people take would be to list pre-1965 comics at a top condition range of VF. Books from 1935-1965 seldom show up in unrestored near mint condition and when they do the vast majority of dealers blow off the Price Guide anyway. Using a top grade of very fine would make good sense.

The other Price Guide addition I hope to see is the inclusion of a price listing relating to restored books. So many of the key Silver Age comics and many Golden Age books that I see today have some degree of restoration. I believe it is time that the top Price Guide in the industry reflects that fact. Sales during the holiday season were the same as earlier in the year—average. We moved a number of books via mail order, however store sales were below expectations.

We did no conventions during the month. Considering how flat the conventions have been for us of late I don't feel we missed anything. Hopefully the 1998 convention circuit will be more fruitful.

Silver Age Demand continues for high grade pre-1966 Marvels. Although we purchased two deep Marvel runs this month only a small percentage of the *Continued*

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Jungle Jo #1 VG/FN $110; Killers #2 GD $120; Little Al of the SS #10 (#1) VF $110; Love Mystery #1 VF/NM $220; Marines in Battle #25 NM $80; Movie Comics #2 (2/47) FN $140; My Life #5 NM- $195; My Great Love #1 VF $110; Nellie the Nurse #2 FN $95; Oscar Comics #25 VF $80; Rawhide Kid #1 GD $140; Sad Sack Comics #1 GD $85; School Day Romances #1 FN/VF $135; Shadow V9 #4 FN $140; Spook #24 FN $90.

Silver Age (1956-69)

So where were we last month? Oh yes, preaching to the choir. Overstreet's downward price adjustment seems to have been universally accepted by dealers and long term collectors. More bang for you buck and all that. But there are also collectors out there that are either quite unaware of the price adjustment... or just don't care. Just take a look in the CBG trader section. Give some of these collectors a call sometime and ask them if they've sold any books out of their ad, then ask them if they are aware of "The Guide" from this past November. Negative to both. Look for the Silver Age market to continue sorting itself out, while buyers take advantage of some great deals out there.

Sales: Amazing Spider-Man #11 VF/NM $410, #50 GD $70; Archie's Madhouse #22 VF $110; Brave & Bold #28 GD $310; DareDevil #1 GD $120; Green Lantern #7 NM $300; Hawkman #1 GD $70, #1 VG $90; Iron Man #1 GD $32; Lois Lane #70 FN $80; Millie the Model #154 VF/NM $55; Mission Impossible #1 FN $42; Our Army at War #83 GD $135; Showcase #4 FR $950, #60 GD $35; Star Trek #4 NM $120; Superboy #68 GD $65; Twilight Zone #1 VF/NM $105; Unusual Tales #9 VG $48; Wonder Woman #159 VF $75; X-Men #3 NM $700.

Bronze Age (1970-79)

There word on the street is that (unfortunately) there are a few well established dealers out there that are unwilling to deal in the early '70's books, nor will they search their back inventories for possible books. That is the word on the street. Most of the high demand books are turning up in private hands, and the prices are outstanding, yet quiet to most of the market. An exception was Steve Sibra, and his handful of DC Super Giants in the teens. Even in mid to lower grade and prices above Guide, numerous calls flooded in. Dark Adventure has stepped up and offered some great material, anyone else? DC (Jerry Lewis, Laurel and Hardy, Romance, Three Mouseketeers) still leads the way for collectability, and this is based solely on scarcity.

Sales: Adventure #431 NM $28; All-Star Western #11 VF $55; Batman #232 VF $35; DC 100 Page Super Spectacular #8 NM- $82; DC Special Series #3 NM $14; DC Superstars #17 NM $12; Green Lantern #90 NM $9; Laurel & Hardy #1 FN $22; Lidsville #1 NM $22; Lil Kids #12 NM $10; Lois Lane #105 FN $12; Lois Lane #113 NM $38; Our Army at War #242 VF/NM $42; Sandman #1 Variant VF/NM $40; Warlord #1 NM $12; Showcase #92 VF/NM $32; Spidey #1 NM $11; Super DC Giant #17 GD $35; Superfriends #1 VF/NM $35.

As we all anxiously await the new "Big Book" to arrive in early Spring, everyone is forecasting what adjustments are going to be made and acting upon those premonitions. One thing we can always count on... quite a few people are going to be surprised. As the market straightens itself out for the Spring and Summer convention season, everyone has an opinion where the market is going to stand when it is in full swing this summer. Will low grade Gold keys continue to be popular, or will buyers shift again into the mid-grade books? Will mid grade Golden Age adjust itself accordingly, or wait until the next market surge? Is the Silver market of the past four years going to be any indication? Now that the four defined markets seem to be evenly divided once again, collectors begin to emerge to confirm with their dollars all out predictions. It's going to be an amazing roller coaster ride all the way to the Summer cons... so hang on to your hats!

MARKET REPORTS

Continued from page 68

issues are high grade. I will be able to move most of the lower and mid grade books if I am willing to discount. X-Men sold well for us recently as have Amazing Spider-Man. No surprise there.

DC titles that have shown movement are Showcase and JLA. Many of the second tier Marvel and DC books have been slow, to move. Funny animal and humor sell sporadically. Charltons are usually slow however I was able to move a handful of high grade copies last week.

Sales: X-Men #8 VF $150; Fantastic Four #7 VF $350; Batman Annual #1 FN $200; Spider-Man #6 VG $175; Blue Beetle #1 NM $50; Showcase #24 VG $250.

Golden Age Interest continues to show in many titles. One of the problems is that, in my opinion, many prices are too high. We had a great selection of Golden Age for sale during the holiday season. Many collectors came to check out certain books but could not afford most of the titles. As always our prices were at Overstreet or a little below. We were able to move a couple of expensive books but most sales were in the lower price range. I did pick up a neat run of the mid 1950's Atlas comics that brought back the Timely heroes—every book was there except Young Men #24. I will be anxious to see how these move once I am ready to put them up for sale. Lower grade non mainstream books move because they are affordable.

Sales: Batman #14 VG $500; Batman #45 FN $250; Action #23 VF $1,500; Durango Kid #1 FN $100, Thrilling #33 GD $35, Jingle Jangle #1 FN $150.

Artwork & Toys A good deal of activity this month. We picked up three boxed Aurora model kits this week. Our market has always been strong in this area. A nice 1960's Murphy Anderson original comic page came in also. We also purchased a set of 1950's Dennis the Menace hardcover books. Demand continues for high grade boxed 1960's toys that relate to superheroes or TV characters.

Sales: Carl Barks pencil art $350; Flintstones cel $75; Capt. Action boxed doll $350; James Bond Corgi car loose $50; Thunderball board game $30.

I hope your new year is healthy and prosperous. Please stop by and say hello if you are visiting the Walt Disney World area!

Editor's Note: The following opinion piece was originally published in The Atlantic Monthly (January 1941). The magazine ran a readers' essay contest called "The Contributors Club" which addressed a wide variety of socially relevant topics of the day. If and until an earlier article is discovered, "Not So Comic" may well be the first critique of the comics medium ever published. Thanks to CBM contributor, Will Murray, for supplying research materials. –GMC

Not So Comic

A Fandom Flashback

BY LOVELL THOMPSON

There's a new straw in the wind.

It is America's million-dollar-a-month craze for comic-strip magazines. This enormous business has grown up in less than two years—in the two years since Munich. The magazines are not just reprints of the comic pages: in fact, for the most part they feature different characters and a different formula. They run to serious supernatural-scientific episodes—a sort of Jules Verne-Tarzan combination. It is true that Superman and Flash Gordon of the newspapers belong to this type, and that they in turn were fathered by that old-fashioned hero of tomorrow, Buck Rogers—

> …the superhero is rare in the newspapers, whereas he is almost half the population of the magazines.

passed by before he was caught up to, a has-been before he was an is. However, the superhero is rare in the newspapers, whereas he is almost half the population of the magazines.

'Ten million sales each month…convinced dealers everywhere…there's monies in the funnies….' That's the chant of the news trade journal. 'Poisonous mushroom growth…ten million…sex

> …there's monies in the funnies…

horror serials…every month. One million dollars are taken from…America's children…for graphic insanity.' That's the deep bellow of a big book reviewer.

Hit Comics, Weird Comics, War Comics, Planet Comics, Shadow Comics, Startling Comics, Super Comics—that's what gets Kid-brother America to put up twelve million a year: twelve million dollars in greasy small coins, warmed by dirty small palms; twelve million chivvied or cheated for, earned by sweat or by swindle.

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Who ought to be worrying about all this? The marble manufacturers ought to be having board meetings; car loadings in agates must be slipping. The lead soldiers that used to march out of Germany into our nurseries like an inanimate fifth column are as out of date now as trench warfare. The Buck Rogers *Blitzkrieg* on the printed page has put them out of business.

There's another group that should be meeting in alarm. Popeye, Orphan Annie, and Li'l Abner should unite for mutual defense against the Blue Beetle and Speed Martin. Yesterday's children may

> Popeye, Orphan Annie, and Li'l Abner should unite for mutual defense against the Blue Beetle and Speed Martin.

still follow the sterile romance of Li'l Abner and the antics of the arrested orphan, but in the eyes of Kid-brother America the intricate and rich personalities of these heroes of olden times have lost their appeal. Now the monotonous iron jaw of the Batman, Iron Vic, Captain Future, and Superman alone holds interest.

Still, if the marble manufacturers are holding board meetings, they have not told the press. If Hitler charts the reverses of his myrmidons of lead, DNB does not tell. If Iron Vic and Captain Future have got to Berlin, the censor has managed to keep it out of the headlines. Hearstman

Popeye has fought no Arrow-collar Hercules. Spinach apparently is not going to save us. The only people who are publicly on record about this cataclysmic situation are the people interested in children's books. They are conducting a crusade in the manner of the old war against the early comic strips, but without the old conviction.

Meanwhile, the important thing is the kid brother's frantic demand for comic magazines. America's kid brother saves hard for his comic book, and, after he has read it, it becomes a sort of currency with him, to be swapped for other comic-strip magazines. Here's paper money based on something more permanent than gold.

Meanwhile, the important thing is the kid brother's frantic demand for comic magazines. America's kid brother saves hard for his comic book, and, after he has read it, it becomes a sort of currency with him, to be swapped for other comic-strip magazines. Here's paper money based on something more permanent than gold.

It is a commonplace among those who have to do with children's reading that the purely imaginative story is no longer of interest. They will tell you that children are more practical now, and that they read the story of the milkman or the grocer and leave the old *Red Fairy Book* on the shelf.

That is what people say; but in truth it is only the times that have changed—the child remains the same. The kid brothers don't mind the imaginative, but they do dislike the irrelevant. The trouble with the fairy books is that they are irrelevant. Any kid can see that it takes more than a fairy godmother to get you out of trouble these days. A magic carpet may have been O.K. when horseless carriages were a wonder, but the only way to get clear of radio and television is by rocketship.

What has not been seen either by the angry book reviewer or by the twenty million helpless parents is that a new age of magic is upon us. Now that war comes graphically into the living room by wired photo and by transcribed air raid, now that the record can stick amongst the screams of terrified other children, our children have done what man has always done when faced by a sorrow too great for understanding: they have turned to magic. Not since the Indian with his scalping knife lay outside the stockade has the grim reality of physical destruction lain so close to the protected familiar circle of childhood. The frontier is with us again, and an old instinct keeps Kid-brother America from checking his weapons outside his darkened bedroom. Nowadays a man of ten had better sleep with his ray-gun under his pillow—especially if the last broadcast is still ringing in his ears.

In the comic magazine there is some sadism, and a great deal of brutality.

In the comic magazine there is some sadism, and a great deal of brutality. The themes and plots of the picture stories are completely formless. No feat of magic is out of bounds, yet the implications of limitless power are never faced. you find a bullet-proof giant putting in a lot of time and overhead straightening out a small-time love affair. This he will do in the midst of death and bloodshed, leaving mechanical monsters undisturbed if they will but gorge themselves on less conspicuous characters. The kid brothers revel in it, just as their grandfathers reveled in the gruesome details of Grimm—and just as their grandfathers' grandfathers reveled in the Old Testament.

How will the kid brothers learn concentration on such a reading diet as that? It is hardly a reading diet at all, since it is mostly a picture language. Why won't they be shell-shocked by these graphic inter-planetary wars? How are they ever to take up the quiet preoccupations of the adult?

Why also are these things so real to the kid brothers? And what will the quiet adult preoccupations of the next decade be? How do you train the nerve of a dive bomber? Old America figures on re-creating the world it remembers; young America can judge only by what it sees and hears every day, and frantically it trains itself for the war of tomorrow.

Let's not be too eager to take them from our children, brutal and supernatural though they may be.

Papa, who used to be in the A.E.F., is saying, 'Well, we'll have to do it again.' Big Brother in college, who'll have to do the doing, is demonstrating against his warlike elders. Nobody has time for the kid brothers, yet they alone are spiritually armed. *Weird Comics, Science Comics, Wonderworld Comics, Speed Comics, Hit Comics,* and *Crack Comics*! Let's not be too eager to take them from our children, brutal and supernatural though they may be. At least right is sure to triumph here in the end, and here alone. Kid-brother America can train in security for the world of radio-roto-terror.

Showcase New England Buys Golden State Collection

Dan Greenhalgh, owner of Showcase New England Collectibles, recently purchased a major collection of 8,000 books from a California collector that included runs of *Action* #1-10; *Detective* #27-38; all major Golden Age superhero keys including *Marvel* #1; *Captain America* #1; *Batman* #1; *Superman* #1; *Adventure* #40; *Flash* #1; *More Fun* #52, and many others. The majority of the Golden Age books were purchased by the collector over the last 25 years.

Additionally, there were about 1,000 other Golden Age books including complete runs of

The recently purchased Golden State Collection contained an amazing array of high-grade books, including Action #1-10; Detective #27-38; Marvel #1; Cap #1; Batman #1; Superman #1; Adventure #40; Flash #1; More Fun #52, etc.

Superman and Batman. All of the DC superhero runs are complete from 1950 through 1980 and include multiples of nearly all the DC Silver Age keys.

The Marvels are complete through 1980 and contain multiples of all the key books. Those from the period of 1965 and up are reported to be spectacular with most being in the Mint condition range. The collection of Marvels is being referred to as the Golden State collection. The Marvels and DCs were the original copies purchased at the newsstand by the collector.

Says Greenhalgh, "I think this is one of the more notable collections to be sold in recent years... perhaps the most notable accumulation to be put up for sale since the Overstreet collection."

WonderCon In Oakland April 17-19

The 12th Annual WonderCon, Northern California's largest convention of comics and other popular arts, hits the Oakland Convention Center April 17-19. The three-day weekend will entertain the anticipated crowd of nearly 10,000. Collectors who attend will find vintage comic books, movie previews, Japanese animation, more than 200 professional comic book artists and writers, top comics publishers, sneak previews of upcoming comics, movies and video games, and a benefit auction of original comic book art.

Pros scheduled to attend include Shelly Moldoff (Golden/Silver Age artist), Kelley Jones (Batman, The Hammer), Brent Anderson (Astro City), Kurt Busiek (Astro City, Avengers, Iron Man), Stuart Immonen (Superman), Charles Vess (artist, Book of Ballads & Sagas), Matt Wagner (Mage, Grendel), Steve Purcell (Sam & Max), Mike Mignola (Hellboy), Rob Liefeld (Awesome Comics) and nearly 200 other comics' pros.

Publishers scheduled to attend include DC, Diamond, Dark Horse, Awesome, Marvel, Todd McFarlane Productions, and others.

The Harvey Awards, the comic book industry equivalent of Hollywood's Academy Awards, will be presented at WonderCon on Friday, April 17. Honoring superb achievements in the comic book medium, The Harvey Awards are the only industry awards competition

nominated and judged exclusively by industry creative professionals.

An auction of original comic book art and memorabilia will benefit the Literacy Volunteers of America, Northern California Chapter. Past WonderCon auctions and events have raised in excess of $60,000 for LVA.

WonderCon hours are Friday, April 17 from noon to 7 PM; Saturday, April 18 from 10 AM to 7 pm and Sunday, April 19 from 11 AM to 6 PM Tickets are available in advance from many Bay area comic book retailers and by mail order at $12 per day or $30 for all three days.

For mail order tickets and information contact WonderCon, 4644 Geary Blvd. #135, San Francisco, CA, 94118, call (510) 464-1120, or visit the WonderCon web-site at www.wondercon.com.

AACC Call For Membership

American Association of Comicbook Collectors (AACC) president, Richard Evans, announced the organization's semi-annual call for membership last week.The association, founded in 1991 to promote the hobby of comic book collecting and ethics in buying, selling, and trading comics and comics related collectibles, has seen steady growth in its membership since its inception.

All hobbyists wishing to join may contact Michael Naiman, AACC Secretary/Treasurer at (619) 465-2669 or Richard Evans at (713) 780-0675. Membership dues of $25 per year may be sent directly to: AACC, c/o PO Box 151029, San Diego, CA 92175-1029. Members are entitled to priority reservations at the annual AACC dinner.

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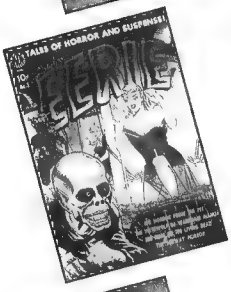

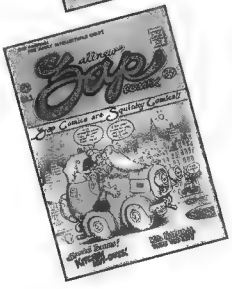

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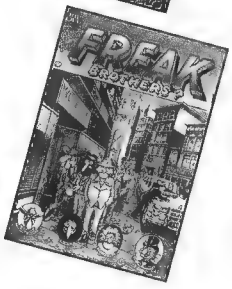

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Continued from page 9

Bomb #1, Atomic Comics #1 and #1-4, Atomic Mouse #1-54, Atomic Rabbit #1-11, Atomic Spy Cases #1, Atomic Thunderbolt #1, Atomic War #2 and 4, Atom the Cat #9-17, Black Cat Mystery #50, Captain Marvel Adventures #78 and 81, Classics Illustrated Special Issue #11, Commander Battle #1-7, Dagwood Splits the Atom NN, Dollman #37 and 44, G.I. Combat #18 and 28, Great American Comics presents The Secret Voice #1, Headline Comics #16-21, Incredible Hulk #1, Mighty Atom #1 and #1-6, Sensation Comics #56, Shadow Comics #12 Vol. 6, Smash Comics #68, Star Spangled Comics #69, Startling Comics #41, Weird Science #14(3), World War III #2.

I also enjoyed Robert Baldwin's game so much last issue that I made a set of my own. Match the covers of the first set to those that look similar in the second set. Good luck!

1. Action Comics #1; 2. Batman #28; 3. All-American #18; 4. Detective Comics #44; 5. Captain Marvel Jr. #8; 6. Green Lantern #34; 7. All-Flash #1; 8. Young Allies #10 ; 9. King Comics #76; 10. Action Comics #13; 11. Guns Against Gangsters #1; 12. Wonder Woman #42; a. Captain Marvel ; dventures #1; b. Green Lantern #36; c. Flash Comics #92; d. Young King Cole Vol. 3 #7; e. Wonder Woman #56; f. Four Most #3; g. Sensation Comics #51; h. Batman #35; i. Kid Komics #4; j. Overstreet Comic Book Price Guide #19; k. Showcase #22; l. Sensation Comics #26. (Answers: 1g, 2h, 3k, 4j, 5c, 6b, 7a, 8i, 9f, 10l, 11d, 12e)

West Stephan, California

One soon tires

Re: Pat S. Calhoun's "Dell's Tarzan Turns 50!" in CBM #55 - One soon tires of repeating oneself (especially since this correction appeared in my letter printed in CBM #44) but it is essential that this fact be noted and that Gaylord Dubois not be given credit for something that he did not write. So please allow me to repeat myself—Four Color #134, "Tarzan and the Devil Ogre;" Four Color #161, "Tarzan and the Fires of Tohr;" and Tarzan #1, "The White Savages of Vari" were written by Robert P. Thompson! Gaylord Dubois began writing the Dell Tarzan comic with issue #2, "Tarzan and the Captives of Thunder Valley."

Also, the artist who began to illustrate the Dell Tarzan covers after Jesse Marsh and before the Lex Barker covers was Morris Gollub—who went on to paint many, many Tarzan covers for Dell and Gold Key before this title folded. He also did many classic brush and ink covers for The Lone Ranger and other adventure titles for Dell. My checklist of his work fills nineteen pages.

Robert R. Barrett, Kansas

More Tarzan Please

It's a pity Pat Calhoun's article, 'Dell's Tarzan Turns 50' (CBM #55) was given so little room. The team of Gaylord Dubois and Jesse Marsh has unfortunately been understated in comic book history, but for long years they provided us with thrilling entertainment and an artwork strong and full of charm, thoroughly succeeding in marking their own style, besides from trying new fields never before explored in the newspaper continuities: Pal-U-Don, living dinos, pteros, enemy cities of Roman survivors, and even charming glimpses at Tarzan's family life. Which author has tried that before them, or after?

They both are worthy of more space in CBM… and as soon as possible! Please include biographics and many Dells covers in color, especially those from the Tarzan Giant Specials. CBM surely owes that to all Tarzan fans.

CBM #55 was great as always, and I've read it pleasantly cover to cover. A wonderful 1998 to all you guys at CBM.

Jose Marcio C. Costa, Rio De Janeiro, Brazil

Collector's Item Mentality?

As usual, the CBM staff has outdone itself with issue #47. I can't tell you how much I love reading articles by the DC "Big-Fivers." Surely a more hard working and dedicated core of collectors does not exist. Will Murray's piece on The First Phantom was a treat as well. Well-researched articles like this are a very endearing quality of your magazine. And Duane Dimock's blurb on the I.R.S. was a blast. However, I must admit some ulterior motives in writing, as I am rather incensed by Mr. Fischler's letter regarding Suspense Comics #3. I have no quarrels with Mr. Fischler in general, and rather admire his enthusiasm, but his reasoning for the outlandish prices being received for that book are, I feel, nothing more than tripe.

First off, he claims that Suspense Comics is the first horror series based on the covers. If this reasoning is to be used, the Hangman Comics and Shadow Comics precede it by almost two and four years respectively. Simply because a cover harnesses some feelings of tension or terror is no means to judge it as horror.

Next, he refers to "genocide" and I can only

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assume that he is referring to the Nazi insignia worn by the antagonists, since obviously there is no racial extinction occurring. Well, I hate to break it to Mr. Fischler, but WWII started in 1941, and soon thereafter (ie. Marvel Mystery #4, Hangman #3) swastikas were plastered all over comic book covers (much sooner than the Suspense run). Again, by Mr. Fischler's reasoning leads to Hangman Comics as a pivotal point in U.S. history.

Thirdly, it seems to me that the cover of Suspense Comics #3 is a blatant swipe of issue #1! Seriously, grab your photo-journal and look at them. Granted, the hooded nazi is a recurring theme in Alex Schomburg's array of covers, but the similarities between his #3 and Quinlan's #1 are too great to be coincidental. It is not beyond the realm of reasonable speculation that, seeing as how Mr. Schomburg did no work on the series either before or after this issue (I don't have a run to double check interiors, but I'm quite sure of this) that he was called in near a deadline, being known as a rather quick worker (as evidenced by his astounding volume of work, and for different companies which would put his name at the top of many a list of for-hires) to machine out a cover that would fit in with the series. And what better to fit in with the series than a variation on an established theme?

Lastly, Mr. Fischler is quick to point out an all-encompassing list of reasons why people collect comic books. His list is summed up as; rarity, aesthetic value, and historical value. Regrettably, he has left out possibly the most important and possibly most widely used reason; TO READ THEM. I've had the opportunity to look through several issues of the Suspense run, including the "elusive" #3, and haven't been impressed by any of them.

In fact, I've spoken to many collectors who feel they're garbage. There is a reason why a lot of books that are now in the spotlight have been overlooked for years, and that's because they are horrid and nobody wanted to drop any money on them. Also mentioned is All-Top #8 as a key issue partially due to its racist nature. I've seen copies of this book offered for near $5,000 recently, and if anyone wants a real steal, I'd be happy to part with my Muggsy Mouse #2 (blatantly racist) for the bargain basement price of $750. Granted, Guide is less than $50 in its condition, but according to "reason" it's near priceless.

I feel that I should also note that I own no Hangman Comics and don't plan to, so I'm not pushing for that series, but merely trying to point out the ridiculousness of the "collector's item" mentality that is ever pervading our hobby. Now, there's nothing wrong with speculation or investment, but it should be just that, without these attempts to push a book up in value by extolling its "great cover" and "scarcity" (how many times have you seen those two terms in an ad recently?).

Issue #47 of CBM was nothing short of fantastic because it was contributed to by people who genuinely enjoy their comics. Thanks again to all the other contributors to issue #47, I'll have to break out some of my favorite Heath stuff to cool my system. (DC Special Blue Ribbon Digest #12 has an astounding story drawn and written by Mr. Heath.)

Dan Hampton, New Mexico

Lousy job

You guys are doing a lousy job with CBM, mainly because you write about older stuff and never newer comics. A lot of the old stuff is interesting but a lot is really stupid! (and over priced too.) Some of the greatest comics ever printed were done after 1988... but you keep leaving out articles on this excellent stuff. My friends and I like the newer comics and we laugh at the older stuff. Even the horror covers you show are dumb. I see all the letters from people who like your mag, so I wanted to write and let you know not everyone feels that way. Wizard forever!

Mark Baumberger, New York
(10th grade)

It's true... some of the older stuff is stupid and overpriced, and some great comics were published after 1988. But the scope of CBM is specifically designed to cover older material. Perhaps the answer to your dilemma might be to continue to read your favorite magazine which covers current comics while also reading CBM so that you can become educated about the history of medium you apparently so passionately enjoy.

Back when

Thank you for an excellent magazine that has kept me entertained and informed since my first issue, CBM #17, back when it was distributed through Waldenbooks!

As a collector of Golden Age, a little Silver Age, and one or two Bronze Age titles, I have found CBM to be as indispensable as Ron Goulart's Golden Age magazine, the Steranko History of Comic Books, Jules Ffeifer's famous '60s book on the Golden Age Heroes, and the classics All in Color For a Dime and The Comic-Book Book.

Daniel A. Ripoll, California

Outright Angered!

I have been a regular reader of CBM since it has been in its present incarnation (as well as the short lived Advanced Collector and Overstreet Quarterly), but I have been disturbed, if not outright angered by a recent trend: REPRINTS.

CBM #56 is at least one-half reprinted content and I would have passed it up, but I don't want my local comic shop to have to eat the one (yes, one) copy he ordered this month. If these were 8-10 year old articles or from relevant but hard-to-find fanzines it may have seemed different, but the reprinted articles are from issue #40 (less than two years)!

To compound this, issue #55 had one acknowledged reprint article that I recognized and I'm still a little bitter about having to pay extra (with issue #54) for a Price Guide I did not want and do not use.

I do not argue that the quality of the articles are excellent and that the magazine has in general been one of my more enjoyable reads, but this is getting ridiculous. Calling it a "bonus" is insulting. I do not read Previews (I like to be surprised at storylines) and I have had a standing order for CBM for three or four years, but I may have to scan the monthly blurb and order on an issue by issue basis or drop CBM completely if this trend continues.

If there IS such popular demand for old articles, why not do a second printing? or a collected edition? Do not punish those of us who have been here for years with reprints that I frankly find useless. Sincerely,

James B. Lesniak via Email

You have a legitamate concern. Please be assured that we're not planning such an extensive reprint again. Regarding the decision to reprint the Neal Adams article, I received hundreds of requests to do just that. Because the original issue (CBM #40) sold out so quickly, letter after letter (and phone call after phone call) asked for the reprint. At any rate, your comments are well taken and we'll endeavor to do better in the future. One other thing... there have been several reports that CBM #40 has sold on the secondary market for as much as $45 a copy. Perhaps the availability of #56 will ameliorate this situation.

Great anticipation

After sampling four issues of your excellent Comic Book Marketplace through Bud Plant Comic Art, I have decided to subscribe. I would appreciate if you could begin my subscription with the current issue, #56, as I missed the Neal Adams interview the first time and wish to take advantage of your generosity in reprinting it. With great anticipation, I remain,

Mark D. Perez, New Jersey

Hey Mark... would you write to James B. Lesniak for me and tell him how much you wanted that Neal Adams article reprinted? I would sure appreciate it...

More like this?

I just wanted to drop you a note on CBM #54. The spotlight on the Golden Age Captain America was a terrific read. Can we get more like this? I mean to say that I like your in-depth articles on the major heroes of the pre-1980s. Bravo! Best wishes,

Bob K. Maison via Email

Al Feldstein

Thank you so much for your wonderful magazine. After reading (inhaling, more accurately) each issue cover to cover, I truly feel like an "advanced comics collector".

In CBM #53, on p. 52 in the article on Al Feldstein, Al describes a science-fiction story from EC with blue and orange robots. It is an allegory about racial discrimination. I would love to acquire the original of this story.

You have introduced me to the history of Julie Schwartz, the joys of DC war comics (especially the marvelous art of Russ Heath), Robin stories in Star Spangled Comics, and many other greats from comics' history that I had not encountered in the last 5 years since I began collecting comics again. Thank you again for broadening my enjoyment of this wonderful hobby. Sincerely,

Duane Parton via Email

Comics On The Internet?

Although I've seen the CBM at my favorite comic shops over the past 5 years, I didn't pick it up until I saw that attractive cover on your 50th issue! As a collector of DC Silver Age Sci-Fi titles, I really enjoyed seeing those wacky giant aliens in all their glossy-covered glory. Since then, I've scrambled around to buy some of the CBM back issues which I'm proud to say I've read cover to cover. I was wondering for those of us who haven't been with CBM since the first, if there was any possibility of publishing an index to all the articles that have appeared so far? This way us readers who are late to the party can get the scoop on which issues we really want to hunt for.

Here is an observation I've had lately: I can't help but think that comic book publishers are sitting on a gold mine of content (i.e. comics) that could be available on the Internet. As a collector, I have limited space for my comics. But if a publisher like DC began selling electronic versions of classic comics over the Internet, I'd gladly pay current cover price ($2) to download an issue.

For those of us who can't afford or don't have the space to collect Golden and Silver Age classics, this would be a great option. On the Internet, electronic document formats such as Portable Document Format (pdf) have allowed publishers an alternative method for distributing their publications without having to spend money on paying the printer. I believe that in the age where "content providers" are scrambling for new ideas and characters, these publishers can make a penny or two from their archives.

Finally, I'd like to see some articles about collecting as a hobby. I'd like to find out how some of the biggest collectors store and display their collections. We all don't have vaults in our homes, and those boxes can be so unattractive!

Anyway, keep up the great work! Regards,

Ben Toon, Texas

Well Ben, you're reading my mind. A complete CBM index is in the works and scheduled for an upcoming issue! As for the internet... you'd be surprised how many people still don't surf it!

ZIP, ZILCH, NIL, NADA

My hat is off to Bob Overstreet for taking the long overdue plunge and lowering Silver Age prices... but no matter how lauded his effort is, the fact remains that his job is only half done. If he wants his Guide to TRULY reflect today's market then he will cut the lower grade prices another 25%.

Yes folks, 25%. Just flip through CBG any week and you will find just about any VG Silver Age book (other than keys) for sale at 50% off guide. The people who advertise these books are the same dealers we see at conventions across the country (not rogue dealers but rather many of the same Overstreet advisors whose bright shiny faces we see in the Guide). After cutting the GD prices another 25% (on pre-1968 Silver Age comics only), build up the GD-FN-VF ratio on a 1-3-9 spread and have the NM price be whatever they're really worth.

The NM market is a separate and discreet market whose prices have nothing...repeat NOTHING, ZIP, ZILCH, NIL, NADA...to do with what a VG copy of the same book is worth. As NM prices have skyrocketed over the past several years, the other grades have not increased at the same rate but the ratios have pretty much stayed static...and THAT is what got the lower grade prices so out of whack. If this is done, the NM market can still be listed but it will have no bearing on the other prices. All of this would result in 4 prices (GD-FN-VF-NM) being listed.

If you do the math you will find that VF prices are barely affected—that should calm a lot of you down. Take out your calculator and see how prices look and you'll notice that this is, for the most part, what books are being offered for.

So jump back in Bob... the water's fine!

Mark Woodcock, New York

Some of your suggestions have merit Mark, but I personally still favor either a three-price approach, (GD-FN-NM) or a five-price schema (GD-VG-FN-VF-NM) as I feel VG is a very important grade. Perhaps CBM readers may want to comment on your proposal.

My thanks to everyone who wrote in this time, I look forward to hearing comments and suggestions from CBM readers all over the world. I hope you'll write or FAX soon! Please note that CBM reserves the right to edit letters selected for publication for length and/or content. If you'd care to write, send communications to:

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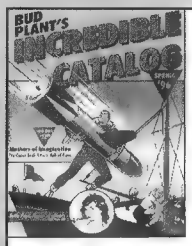

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Continued from page 80

ily become a casualty of some small child's enthusiasm or some parents' indifference. Clearly, the chances of this ring surviving after half a century... in its original condition with its components intact... is slim to none!

Since reading the article and talking with other collectors I now know that six to eight weeks after sending 10¢ to Kellogg's, you would receive the ring in a small mailing box (measuring 4" x 3" x ⅝" deep) which also contained the 5" x 7⅜" instruction sheet, and the "secret magnetic control device" which was in actuality a miniature PEP box (measuring ½" x ⅝"). The offer was "limited to US residents only."

Kellogg's, mindful of its international marketing strategy, also produced a Canadian edition of the ring. Amazingly, the Canadian version was mailed in a smaller mailing box (2¼" x 2¼" x 1½") with a Toronto mailing address, and a smaller four page instruction sheet (4"x 4"). The Canadian instruction sheet has text which is printed in both French and English. Unlike the American edition, this ring was offered by Kellogg's Corn Flakes and had a miniature Corn Flakes box instead of the miniature PEP cereal box.

While the Kellogg's Sunday newspaper ad touts "...no skill is needed" to operate the ring, great skill and an enormous amount of perseverance will be needed to obtain this ring and all its accompanying parts. A complete ring set, including the box, will probably fetch anywhere from $500-600 in today's marketplace. The Sunday newspaper ad runs between $10-35 and the original miniature and Corn Flakes PEP cereal box between $75-200, all of course depending on their condition.

While the ring itself is a wonderful piece of Duck memorabilia, locating the peripheral pieces associated with it (the little cereal boxes, the ads, the instruction sheet, and the mailing box) are the real challenge.

Thanks to Ted Hake, Judd Lawson, Steve Rodin, Scott Rona, and Pat S. Calhoun, for their assistance.

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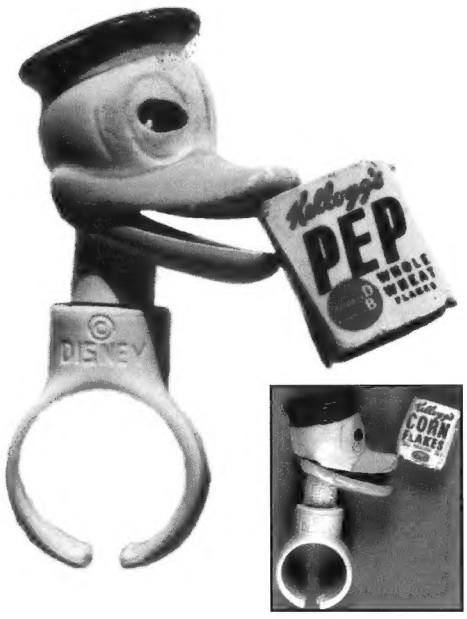
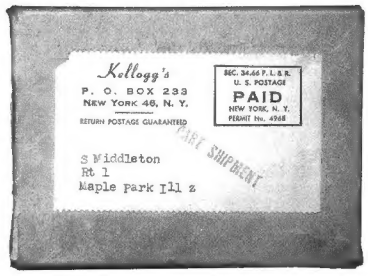
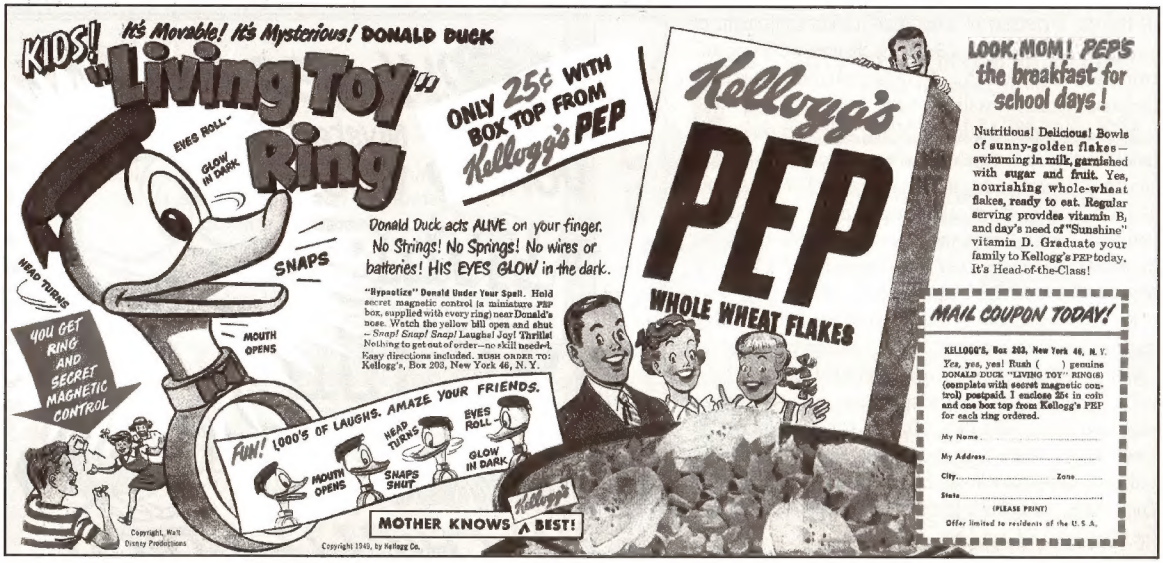


PREVIOUS PAGE, CLOCKWISE FROM TOP: **Sunday newspaper advertisement for the DD Living Toy ring ($10-35); Kellogg's mail order offer on cereal box side panel ($75-200); and the U.S. version of the instruction booklet that came with the ring ($125-175).**



Canadian instruction sheet in both French and English. Close-up (LEFT) of the Living Toy ring with tiny magnetic Pep cereal box; INSET: Canadian version of ring with tiny magnetic Corn Flakes box.

Extremely rare specimen of the original cardboard mailing box which contained the U.S. version of the Donald Duck Living Toy ring, tiny magnetic cereal box, and the instruction sheet.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"Hypnotize" Donald Under Your Spell. Hold secret magnetic control (a miniature PEP box, supplied with every ring) near Donald's nose. Watch the yellow bill open and shut — Snap! Snap! Snap! Laughs! Joy! Thrills! Nothing to get out of order—no skill needed. Easy directions included. RUSH ORDER TO: Kellogg's, Box 202, New York 46, N. Y.
FUN! LOOD'S OF LAUGHS. AMAZE YOUR FRIENDS.
MOUTH OPENS
SNAPS SHUT
HEAD TURNS
EYES ROLL
GLOW IN DARK
MOTHER KNOWS BEST!
Copyright, Walt Disney Productions
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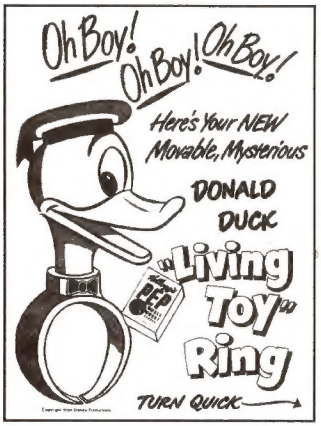
Kellogg's PEP WHOLE WHEAT FLAKES
LOOK, MOM! PEP'S the breakfast for school days!
Nutritious! Delicious! Bowls of sunny-golden flakes—swimming in milk, garnished with sugar and fruit. Yes, nourishing whole-wheat flakes, ready to eat. Regular serving provides vitamin B1 and day's need of "Sunshine" vitamin D. Graduate your family to Kellogg's PEP today. It's Head-of-the-Class!
MAIL COUPON TODAY!
KELLOGG'S, Box 202, New York 46, N. Y.
Yes, yes, yes! Rush ( ) genuine DONALD DUCK "LIVING TOY" RING(S) (complete with secret magnetic control) postpaid. I enclose 25¢ in coin and one box top from Kellogg's PEP for each ring ordered.
My Name
My Address
City Zone
State
(PLEASE PRINT)
Offer limited to residents of the U. S. A.

Premium Duck Premium

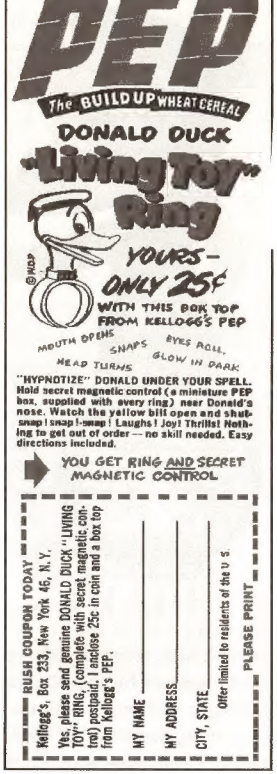
A collector's quest for the Donald Duck "Living Toy" Ring

by Michael Naiman



The Donald Duck "Living Toy" ring is a remarkable piece of Disneyana. The ring's eyes roll, the mouth opens, the head turns… it even glows in the dark! Donald Duck is practically alive right on your finger! With all these benefits, is it any wonder that a youngster reading his Kellogg's PEP cereal box in 1949 couldn't resist the lure of the Donald Duck "Living Toy" ring?

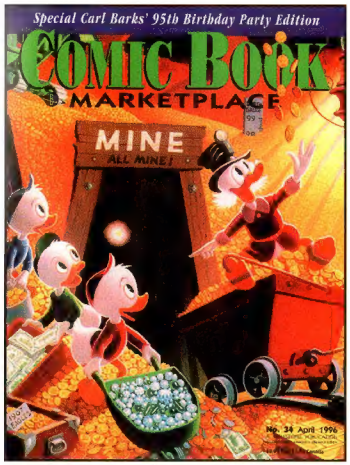
But I'd never heard of this dandy duck do-dad until I read Benn Ray's article in *CBM* #52 (October 1997). It really ignited my curiosity and sent me on a "collector's quest" to see if I could track down this Disney Duck rarity. Throughout the years, the quantity and quality of Disney characters have prompted more premiums than you can shake a stick at… most well-known to fandom. But this one was different for a very important reason, and that might make it one of the toughest to find! Turns out the "Living Toy" ring has small, delicate, and easily lost components… any of which could eas- *(Continued on page 79)*


Kellogg's PEP
The BUILD UP WHEAT CEREAL
DONALD DUCK
"Living Toy" Ring
YOURS— ONLY 25¢
WITH THIS BOX TOP FROM KELLOGG'S PEP
MOUTH OPENS
SNAPS
EYES ROLL
GLOW IN DARK
HEAD TURNS
"HYPNOTIZE" DONALD UNDER YOUR SPELL. Hold secret magnetic control (a miniature PEP box, supplied with every ring) near Donald's nose. Watch the yellow bill open and shut—snap! snap! snap! Laughs! Joy! Thrills! Nothing to get out of order — no skill needed. Easy directions included.
YOU GET RING AND SECRET MAGNETIC CONTROL
RUSH COUPON TODAY
Kellogg's, Box 233, New York 46, N. Y.
Yes, please send genuine DONALD DUCK "LIVING TOY" RING, (complete with secret magnetic control) postpaid. I enclose 25¢ in coin and a box top from Kellogg's PEP.
MY NAME
MY ADDRESS
CITY, STATE
Offer limited to residents of the U. S.
PLEASE PRINT

FYI

Promotional copies given away at conventions

(Continued from page 4)



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CBM #37 (b)

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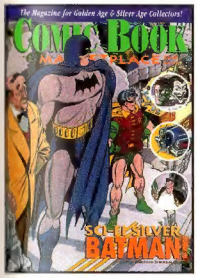

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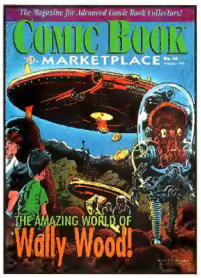

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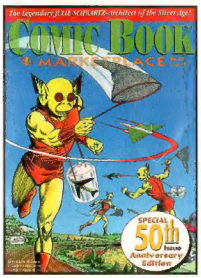

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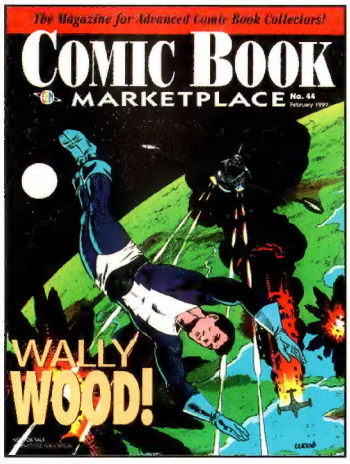

CBM #44 (b)

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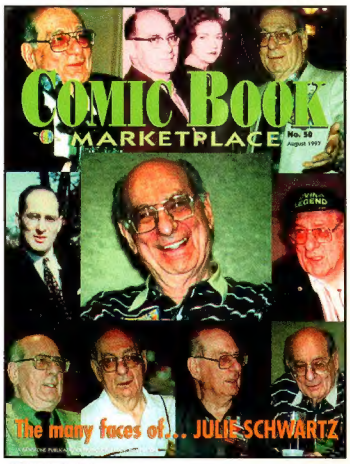

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